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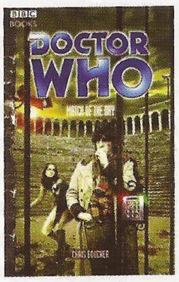

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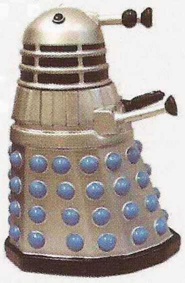

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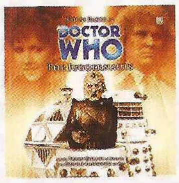

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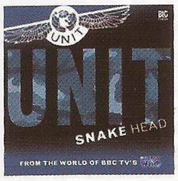

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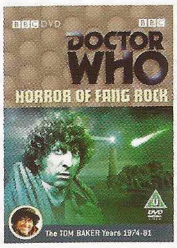

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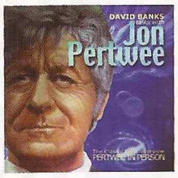

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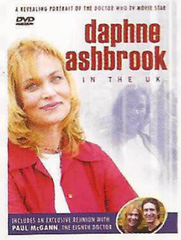

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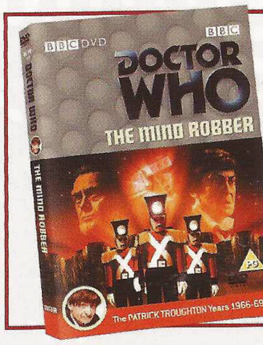

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DWM353 PULL TO OPEN...

EDITOR'S LETTER

I HAD ONE OF THOSE FUNNY 'OH DEAR GOD it's all *real*' moments a week or so ago. I imagine most of you have had similar experiences.

It started with me walking into a big central London WHSmiths and seeing row upon row of new-look **DWM**s proudly sitting there. Four rows I counted! And right next to *Marie Claire*! No word of a lie. We've had a lot of comments about the new look, mostly very positive (ta!), but when I saw the faithful old Monthly holding its own at last among the glossies, I knew we'd made the right decision. And to all those people who wrote, emailed or spoke to me saying "No offence to the old issues, but it sort of looks like a *proper* magazine now" I say, no – no offence taken at all. I know just what you mean.

Later that day I happened down Charing Cross Road and the window of Blackwell's bookshop had become a virtual shrine to Daleks. Remote controlled ones, inflatable ones, some as big as your head. And that made me all excited for the kids of 2005. It could be Dalekmania all over again! I hope so – I've been waiting years for a cash-in Dalek toothbrush.

And then, to cap it all, in that day's *Mirror* was a half page story titled 'ExterMINUTE!' based on a little snatch of last issue's *Production Notes*! And they called it an 'exclusive', cheeky sods!

All this madness and we're still a month or two away from transmission – just imagine what it's going to be like come the spring! Which rather neatly brings me to Russell's column for this issue. Turn to page 66. Read it. Take it to heart. And don't say you weren't warned.

Next month the countdown begins. Not just here in **DWM**, but *everywhere*. It's going to be great, of course. But it's going to make us fans feel ever so funny...

Clay

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INSIDE: BIGMOUTH STRIKES AGAIN!

12 After over a decade of silence on her time in *Doctor Who*, **DWM** finally catches up with feisty and forthright Janet Fielding – otherwise known as 'mouth on legs' 1980s companion Tegan Jovanka. Have her opinions about the series mellowed over time? Don't bank on it...

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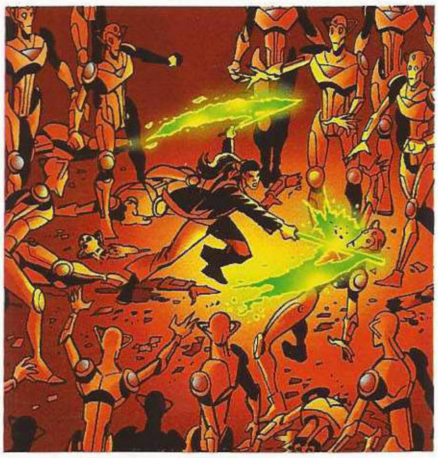
We catch up with *League of Gentlemen* star and *Unquiet Dead* scribe Mark Gatiss – the man who would be Who!

26 ARCHIVE: DR WHO AND THE DALEKS
In the first of a two-part *Archive Extra* documenting the 1960s Dalek feature films, Andrew Pixley visits Skaro – in Technicolor!

36 SECRET DIARY OF A SCRIPT EDITOR
In the concluding part of this fascinating feature, Andrew Cartmel takes us on set as *Remembrance of the Daleks* begins taping.

44 THE TIME TEAM
The gang of four finally set foot on Gallifrey in *The Deadly Assassin*, and the Doctor makes a new friend in *The Face of Evil*.



55 COMIC STRIP: THE FLOOD
The eighth and final instalment of this explosive comic strip epic – and things will never be the same again...

66 PRODUCTION NOTES
A dire warning about the coming of 'The Ruiners' from Russell T Davies.

REGULARS

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GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

EXCLUSIVE! DIRECTOR JOE AHEARNE RETURNS TO TAKE CHARGE OF THE SEASON FINALÉ...

RACE TO THE FINISH!

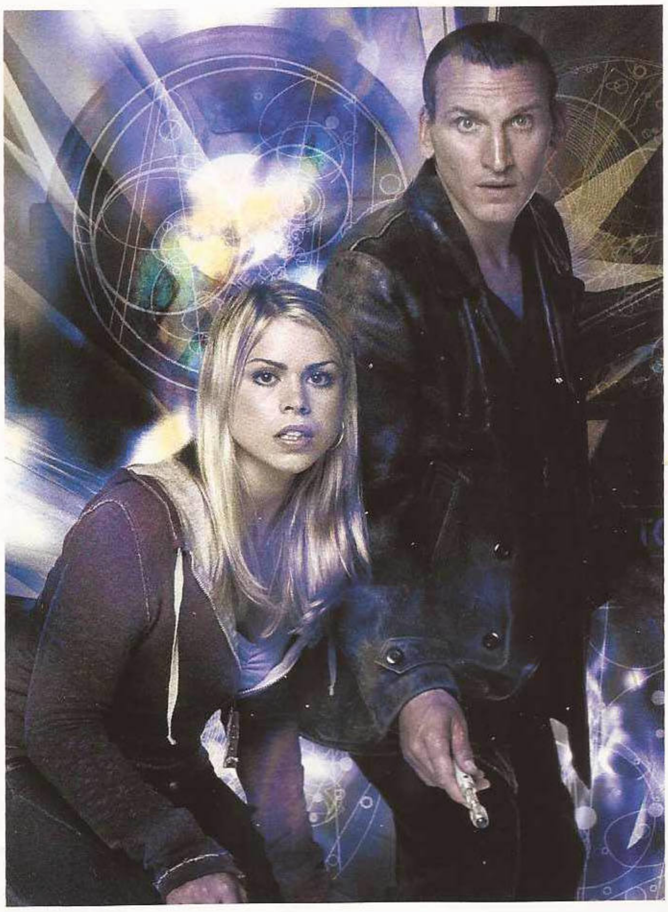
THE *DOCTOR WHO* PRODUCTION office at BBC Wales has revealed details of the breakdown of the final three episodes of the new season – the currently untitled Episode 11, and the two-part *The Parting of the Ways*. Episode 11 will be hived off into its own block – Block Five – and a director for the episode will be appointed shortly.

Doctor Who producer Phil Collinson tells **DWM**, "Episode 11 has been contained as a single-episode block partly because the ambition of Episodes 12 and 13 would make it impossible to add a third episode to the mix." That closing two-parter will be directed by Joe Ahearne, who earlier this season took charge of Episodes 6 and 8.

"We're delighted to keep Joe on board for the magnificent climax to the entire season!" Phil Collinson says. "He's a wonderful man and a brilliant director – we're more happy with his Episode 6 than words can say! And Chris and Billie absolutely loved working with him, so it made sense to book him as soon as we could. A lot of our directors are so damn successful, they're being booked up all over the place, so we had to rugby tackle Joe and lock him in a dark Welsh room until he agreed to stay with us. He read the script for Episode 12, fainted, recovered, and then got straight to work! There's a good energy running through the entire team now, with the end of filming in sight, and Joe's just the man to lead the final charge. I can't wait!"

DWM caught up with Joe himself, to ask how he's found working on *Doctor Who* so far. "It was even better than I hoped!" he says. "Episodes 6 and 8 are now almost finished, and they're both really exciting and genuinely thrilling. It's very flattering to be asked back – particularly for the season finalé. I haven't read the script for Episode 13 yet, but I'm sure Russell will have done something absolutely stonking! Plus I get to tackle a cliffhanger! That's always been a vital part of *Doctor Who* in the past, and it's the one thing I didn't get to do on the other episodes. And I *can* tell you that it's a brilliant cliffhanger..."

Has the experience of the earlier episodes changed the way he'll approach Episodes 12 and 13? "I don't know if it will change my approach particularly," Joe admits. "The main difference is that I know everyone now, so I won't have to worry about making new friends!"



JOHN BARROWMAN MAKES HIS DOCTOR WHO DÉBUT IN EPISODE 9

CAPTAIN JACK ARRIVES

FURTHER CASTING HAS BEEN ANNOUNCED for Episodes 9 and 10, the two-part story by Steven Moffat. Joining Richard Wilson [see last issue], is Florence Hoath, who will play Nancy. The 20-year-old Hoath was an accomplished child actress, appearing in such shows as *The Demon Headmaster* (1996), and *Tom's Midnight Garden* (1999). More recently she appeared in ITV1's *Agatha Christie's Marple: The Body in the Library*.

Phil Collinson tells us, "*Doctor Who* gives us the wonderful opportunity to cast new stars of the future. Casting Nancy was a long and arduous process – her character's interaction with the story is very much the heart and soul of the piece, and it was a privilege to audition so many of the UK's up-and-coming young talents. Florence was a superb find, and she's been thrown straight into the thick of it – even as I type, she's filming on a freezing wasteland! It's a delight to welcome her on board."

This story also features Cheryl Fergison, Damian Samuels, Robert Hands, Martin Hodgson, Joseph Tremain, Jordan Murphy and Brandon Miller, in roles yet to be announced. Crucially, these two episodes also finally see the arrival of John Barrowman as Captain Jack Harkness.

Phil Collinson says, "It's been an unusual situation with John, because his casting has been known for so long in advance – long before pre-production on these episodes even began. But from the beginning of the year, we've known of Captain Jack's role in this adventure, and were able to cast well ahead of schedule. John's stellar career in the West End means that, unusually for an actor, he is booked up well in advance, so we had to move early, and fast, in order to be able to guarantee his availability for Episodes 9 and 10. And again, unusually, he's the only actor we saw for this part – he simply walked in, read from Steven Moffat's first draft, and won the role before he could get a taxi home! This audition was way back in June, before filming on Episode 1 had even begun – we took forward planning to new extremes! And since then, with John taking the lead in *Anything Goes* and *Chicago*, it's been a long, long wait. But at last he's in Cardiff, and Barrowmania has broken out. He filmed his first scenes – a two-hander with Billie – a few days before Christmas, and now we're in 2005, John's tackling his role with gusto. Chris and Billie both love working with him. This should make Episodes 9 and 10 very special indeed."

▶ p22

Writer **Mark Gatiss** tells us about *The Unquiet Dead*...

▶ p66

Russell T Davies warns **DWM** readers of Ruiners!

▶ p6

More news about BBC Three's **Doctor Who Confidential** series

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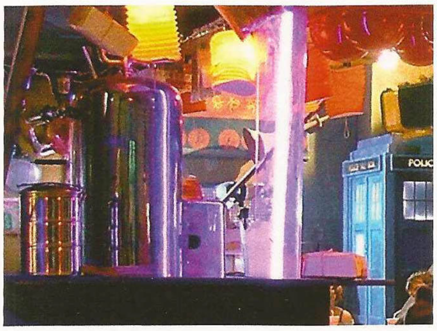
EXCLUSIVE! FURTHER CAST MEMBERS FOR EPISODE 7 REVEALED

MORE GAME PLAYERS



FURTHER DETAILS FOR EPISODE 7, *The Long Game*, have been revealed to **DWM**. Colin Prockter (formerly of *Coronation Street* and *Trial & Retribution*) plays the Head Chef, while Judy Holt (of *Queer As Folk*, *Children's Ward* and *Springhill*) takes on the part of Sandra.

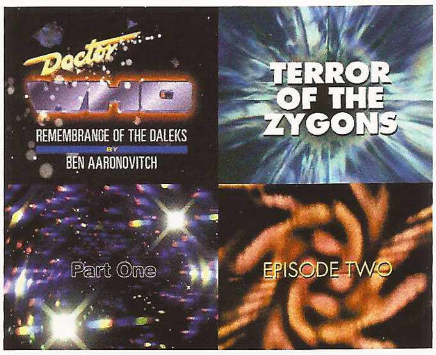
Executive producer Russell T Davies, also the writer of this episode, tells us, "It's a particular pleasure to have Judy in the cast in a crucial cameo role – she's an old colleague of mine, after we spent many happy years working together on Granada's *Children's Ward*. Judy then took the lead role in the second series of the supernatural soap, *Springhill*, where she played Marion, a nanny who was actually an angel sent to a Liverpool housing estate to destroy the Antichrist! In the last episode, she was murdered by a time-travelling baby, and after that, she could play anything! She also starred in a number of remarkable scenes with Fifth Doctor Peter Davison, in one of my favourite series ever, *At Home With the Braithwaites*. She was Mr Braithwaite's loyal, albeit scheming, mistress.

"When the new season of *Doctor Who* was first announced, Judy wrote to me, asking for a role – *any* role – because she has such fond memories of watching the series with her father. And when this part came up, I immediately thought of her. Yet again, she was magnificent – the woman knows no bounds!"

Meanwhile, the roles for two of this episode's other guest stars have been confirmed. Christine Adams plays Cath, while Anna Maxwell Martin plays Suki. Finally, we can confirm roles for several guest stars for Episode 3, *The Unquiet Dead*. Alan David plays Gabriel Sneed, Eve Myles plays Gwyneth and Meic Povey plays the driver.

OPENING CREDITS COMPLETE

TITLES IN, PARTS OUT!



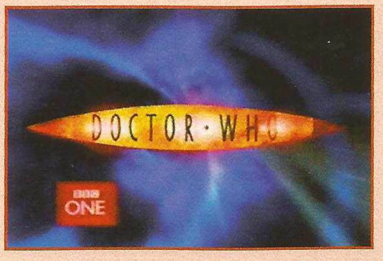
AFTER MANY MONTHS OF SPECULATION, not least on the *DWMail* pages, the *Doctor Who* production team is delighted to announce that the new episodes *will* feature on-screen titles. Phil Collinson tells **DWM**, "We know this has been a bone of contention with fans ever since the series' return was announced. It's been a heated debate! And the production team has been arguing over every single option for months now. But just before Christmas, the Mill completed the opening titles – they are wonderful and unique, and at the same time celebrate and develop the show's past. As an experiment, we asked them to time one version of the titles with a space allowing for the episode title and writer's name to be dropped in – and it worked! The moment Julie, Russell and I first saw it, we just said *YES*! And not just for reasons of nostalgia – that's never our guiding principle. It's a genuinely exciting and dramatic opening, and the title sets up expectations and excitement before the adventure has even begun.

"So hooray for episode titles! A wonderful old *Doctor Who* tradition continues intact. Which just proves how the series' original production team, led by the wonderful Verity Lambert, got it right from the very first episode, way back in 1963. They're the ones who should be thanked."

Collinson adds, "There is one new variation. Each episode of the two-part stories will have a different title. Which means that Episode 4 will be called *Aliens of London*, while Episode 5 will have a brand new title – Russell's already decided it, and it's hugely exciting, but we won't give it away just yet! The thinking is, as explained in one of Russell's *Production Notes* columns a while back [**DWM** 345], that the words 'Part One' and 'Part Two' can be off-putting for a casual audience. But the greatest excitement is that non-fans – those poor souls who don't trawl **DWM** for every single detail – will have become used to the one-off story format, so the cliffhanger at the end of *Aliens of London* will hopefully be a genuine shock. Anything that makes a cliffhanger even more cliffhangery has to be good for the show! Primetime television is a tough environment, and the more shocks and punches and crescendoes we can deliver, the better. Of course, we understand that some will lament the passing of the words 'Part One' and a memorial service will be held at St Martin's in the Field in the near future."

OTHER NEWS

▼ FIRST TRAILER



The first trailer for the new season appeared on BBC One on New Year's Day, just before *The Vicar of Dibley* at 9:00pm. The trailer was a modified version of the 'teaser' trailer shown at the BBC's Winter press launch [see last issue].

▼ HAVING A WILDTHYME

Big Finish has announced plans to publish three standalone hardback books later in 2005 under the umbrella title of *New Worlds*. Iris Wildthyme, who has appeared in several *Doctor Who* novels and audio plays, will get her own short-story collection, *Wildthyme on Top*. Edited by Iris' creator Paul Magrs, the book will feature stories by Jonathan Blum, Stephen Cole, Jake Elliot, Craig Hinton, Kate Orman, Lance Parkin, Philip Purser-Hallard, Jacqueline Rayner, Justin Richards and Stewart Sheargold.

The other two titles are novels: *Project: Valhalla* by Cavan Scott and Mark Wright, is a story involving the Forge, the clandestine organisation they created for two of their *Doctor Who* audio plays. *The Coming of the Queen* is by Iain McLaughlin and Claire Bartlett, and will detail the life of Erimem, the Fifth Doctor's companion from Big Finish's audio range, before her début story *The Eye of the Scorpion*. All three books will be priced at £14.99. Big Finish is also planning two single-CD audio dramas featuring Iris Wildthyme, played once again by Katy Manning, for release towards the end of 2005.

Meanwhile, Big Finish's *UNIT* series has moved back a month, now running from January to April, although the second series of *Gallifrey* will still start in April. There has also been a switch to two of the regular *Doctor Who* releases, meaning that *Catch 1782* is now coming in April with *Three's a Crowd* following in May.

CHRONICLES DELAY

BBC Books' Justin Richards has told **DWM** that the final regular Eighth Doctor novel *The Gallifrey Chronicles* has now been delayed until 6 June, and will now be released after the Ninth Doctor publications discussed last issue.

COMING UP

Your full guide to where you can find **Doctor Who** on television, on audio, on DVD and in print over the next month...

FEBRUARY

■ SATURDAY 5

TV Doctor Who: The Android Invasion by Terry Nation [Fourth Doctor, Sarah and Harry] *UKTV Gold*

■ SUNDAY 6

TV Doctor Who: The Brain of Morbius by Robin Bland [Fourth Doctor and Sarah] *UKTV Gold*

BBC AUDIO
DOCTOR WHO
THE UNDERWATER MENACE
2 x CD

■ MONDAY 7

CD Doctor Who: The Underwater Menace by Geoffrey Orme [Second Doctor, Ben, Polly and Jamie] *BBC Audio*

Novel Doctor Who: To the Slaughter by Stephen Cole [Eighth Doctor, Fitz and Trix] *BBC Books* [See *Further Adventures*, page 21]

■ SATURDAY 12

TV Doctor Who: The Seeds of Doom by Robert Banks Stewart [Fourth Doctor and Sarah] *UKTV Gold*

■ SUNDAY 13

TV Doctor Who: The Masque of Mandragora by Louis Marks [Fourth Doctor and Sarah] *UKTV Gold*

■ THURSDAY 17

DWM Special Edition #10: The Complete Seventh Doctor published *Panini Comics* £5.99

■ SATURDAY 19

TV Doctor Who: The Hand of Fear by Bob Baker and Dave Martin [Fourth Doctor and Sarah] *UKTV Gold*

■ SUNDAY 20

TV Doctor Who: The Deadly Assassin by Robert Holmes [Fourth Doctor] *UKTV Gold*

■ SATURDAY 26

TV Doctor Who: The Face of Evil by Chris Boucher [Fourth Doctor and Leela] *UKTV Gold*

■ SUNDAY 27

TV Doctor Who: The Robots of Death by Chris Boucher [Fourth Doctor and Leela] *UKTV Gold*

■ ALSO THIS MONTH

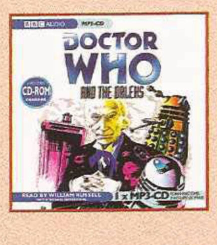
Audio Drama Doctor Who: The Game by Darin Henry [Fifth Doctor] *Big Finish* [See *Further Adventures*, page 20]

Audio Drama UNIT: Snake Head by Jonathan Clements *Big Finish* £10.99

MARCH

■ THURSDAY 3

DWM Issue 354 published *Panini Comics* £3.99



■ MONDAY 7

DVD Doctor Who: The Mind Robber by Peter Ling [Second Doctor, Jamie and Zoe] *BBC Worldwide*

MP3-CD Doctor Who and the Daleks read by William Russell *BBC Audiobooks* £19.99

Except where stated: BBC Books novels £5.99; BBC DVDs £19.99; BBC Audio/Big Finish audios £14.99 [all double CD]. All prices are RRP.

EXCLUSIVE! BBC3 PRODUCER PREVIEWS DOCUMENTARY SERIES

CONFIDENTIAL DETAILS

GILLANE SEABORNE, THE PRODUCER OF *Doctor Who Confidential*, has told **DWM** a little about the content of the forthcoming 13-part BBC Three documentary series.

"Along with extensive behind-the-scenes footage from the new series, we'll be talking to the cast and crew including Christopher Eccleston, Billie Piper and Russell T Davies," says Seaborne. "We'll also be talking to past Doctors and assistants, as well as people from **DWM** and Big Finish. We shall also be filming at conventions in the UK and the US." Seaborne estimated that the ratio of 'new' to 'old' footage from *Doctor Who* would be roughly 60:40, and confirmed that actor Simon Pegg, who is a guest star in *The Long Game*, will narrate the series.

"Every episode will come off the back of our behind-the-scenes filming of *Doctor Who*," continues Seaborne. "We're taking a theme covered by that week's episode and looking back to how that theme has been developed in previous episodes with past Doctors."

The first episode of *Doctor Who Confidential*, which is executive produced by Mark Cossey, is currently titled *Back from the Future*, and asks the question, 'how did the BBC approach the task of bringing back the Doctor?' Episode 2, *Aliens – The Good, the Bad and the Ugly*, goes behind-the-scenes on *The End of the World*, and finds out how the production team has gone about making convincing aliens, showing the making of the prosthetics, and a visit to the Mill to look at CGI aliens and alien worlds. The third episode, *TARDIS Tales*, looks at the role of the TARDIS, and the past times that the Doctor has visited. The episode also looks at the unreliability of the TARDIS and its importance to the Doctor.

The *Doctor Who Confidential* team in their office.

We'll be revealing more details about *Doctor Who Confidential* over the coming issues, but future episodes of the series are set to look at the return of the Daleks, the role of the Doctor's companions, and the possibilities of time travel.

Meanwhile, Radio 2 has announced a special two-part *Doctor Who* documentary called *Project: Who?*. The two hour-long shows, presented by *Star Trek: The Next Generation*'s Patrick Stewart, go behind-the-scenes on *Doctor Who*, featuring interviews with the cast and crew. Written and produced by Malcolm Prince, *Project: Who?* forms part of Radio 2's *Countdown to Who* season which starts in March. The network's website will offer a *Doctor Who* mini-site, and Steve Wright's afternoon show will cover the series with interviews and specially themed 'Factoids'.

WHO WILL FACE THE DOCTOR IN THE RATINGS BATTLE?

SATURDAY FIGHT TV?

A DEFINITE TRANSMISSION DATE FOR *Doctor Who* is still yet to be confirmed, but it has been suggested that a start date of Easter Saturday (26 March) is possible. The likelihood is that *Doctor Who* will occupy a pre-Lottery slot, with the series acting as a central part of BBC One's Saturday night line-up. Although high ratings will not be the only factor considered when the BBC comes to decide whether to commission further seasons of *Doctor Who*, the corporation will be hoping that the programme can score highly against its ITV1 opposition.

The table below gives details for the ten best-performing programmes on Saturday nights during 2004, which gives an idea of the ratings of *Doctor Who*'s stablemates. For the purposes of this list we have ommitted irregular programmes such as sporting events, movies and *The Eurovision Song Contest*. Although *Strictly Come Dancing* has proved a huge success for BBC One, shows such as *Denise & Johnny: Passport to Paradise* have been less of a draw in the early evening slot. Let's hope *Doctor Who* will prove a match for its rivals...

	TV Series (Channel)	**Average**	**Highest** (date)	**Lowest** (date)
1	**I'm A Celebrity... Get Me Out Of Here!** (ITV1)*	**8.70m**	**10.10m** (7 Feb)	**7.78m** (27 Nov)
2	**Dalziel and Pascoe** (BBC One)	**8.69m**	**8.83m** (3 Jan)	**8.53m** (24 Jan)
3	**Jonathan Creek** (BBC One)	**8.30m**	**8.45m** (21 Feb)	**8.07m** (28 Feb)
4	**Casualty** (BBC One)	**8.26m**	**10.11m** (17 Jan)	**6.40m** (22 May)
5	**Ant and Dec's Saturday Night Takeaway** (ITV1)	**7.92m**	**9.09m** (13 Mar)	**7.27m** (6 Nov)
6	**Strictly Come Dancing** (BBC One)	**7.88m**	**11.60m** (11 Dec)	**4.61m** (15 May)
7	**The X Factor** (ITV1)	**7.40m**	**9.96m** (11 Dec)	**5.25m** (4 Sep)
8	**The National Lottery: Jet Set** (BBC One)	**6.58m**	**8.29m** (21 Feb)	**4.87m** (27 Mar)
9	**Stars In Their Eyes** (ITV1)	**6.36m**	**7.03m** (3 Jan)	**5.96m** (24 Jan)
10	**Who Wants To Be A Millionaire** (ITV1)	**6.34m**	**7.75m** (18 Dec)	**4.21m** (29 May)

* Figures for Saturday night editions only. Source: BARB

DVD EXTRAS REVEALED

AXOS ALL AREAS!

BBC WORLDWIDE HAS REVEALED TO DWM details of the extra material to be included on the forthcoming DVD of 1971's *The Claws of Axos*.

The story's director, Michael Ferguson, is interviewed about his memories of working on this story, in a feature produced by John Kelly, who has also produced *Who Was Doctor Axon?*, a special feature detailing how this story has been restored to its former glory using Reverse Standards Conversion.

Also included is another in the occasional *Now and Then* series, looking at the locations used in *The Claws of Axos*, particularly Dungoness. Producer Richard Bignell told **DWM**, "I got in touch with the British Nuclear Group who run Dungeness A Power Station, to see if there was any possibility of being allowed on the site to shoot some material. Until a few years ago, there were regular tours around the site, but they were stopped due to terrorist concerns. Much to my surprise, they agreed and their media relations chap showed me round the site. I'd sent him some screen grabs in my letter, and he'd very helpfully gone round and found where all the places were!" The seven-minute feature is narrated by actress Katy Manning.

A half-hour studio recording compilation includes all the existing studio material featuring Roger Delgado (the Master), the *Vampire from Space* timeclock and titles, and a number of wholly and partially deleted scenes. The feature includes optional production subtitles, to explain what is appearing on screen.

The disc also includes a commentary from four of the story's contributors, actors Katy Manning (Jo Grant) and Richard Franklin (Captain Mike Yates), and producer Barry Letts. Also included are the traditional production subtitles and photo gallery. *The Claws of Axos* is schedued for release on 2 May, priced £19.99.

BEYOND THE TARDIS

Dominic May tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

■ THE ONLY GAY IN THE LAGOON

Daffyd from *Llandewi Breffi* aka *Little Britain*'s Matt Lucas is one of the latest named cast additions to **Russell T Davies**' new version of *Casanova*, premièring on BBC Three during March, playing Villiers, a gay Venetian Duke. Further to **DWM** 351, supplementary casting also includes Nina Sosanya from *Teachers* as cross-dressing singer Bellino, *Aliens of London*'s **Annette Badland** as Pauline, Selina Cadell as a Nursemaid, *The Fast Show*'s Simon Day as Argenti, **Nickolas Grace** (Big Finish's Mister Loozly) as the French Chancellor, Freddie Jones as Bragadin and Dervla Kirwan as Casanova's mother. The director is Sheree Folkson, who was recently behind the camera for Davies' *Mine All Mine*. Davies discussed *Casanova* and his other projects including *Doctor Who* on ITV1's *The Afternoon Show* on 15 December.

■ LEAGUE LOCKED FOR APRIL

The League of Gentlemen's Apocalypse, co-written by and featuring *The Unquiet Dead*'s writer **Mark Gatiss** [left], is expected to receive a London world première at the beginning of April. Joining the regular League of Gentlemen are new series Episode 6's **Bruno Langley** as Damon, plus *Unbound* Doctor **David Warner**. Interviewed by *Metro* (6 January) while promoting Radio 4 comedy *Nebulous*, Gatiss said the only outstanding work on the picture was "some technical stuff called picture-locking." He also commented on *The League of Extraordinary Gentlemen* movie, professing himself a fan of the comic strip, but describing the movie as "an unmitigated disaster – a disgrace" and described how his favourite *Nebulous* episode was a spoof homage to the 1971 *Doctor Who* story *The Claws of Axos*.

■ DOWN TO BUSINESS WITH JACKIE

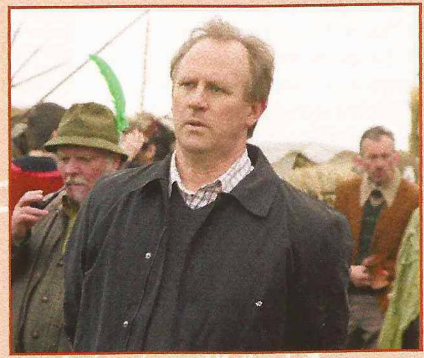
Camille Coduri (Rose Tyler's mother Jackie) journeyed to Spain in late 2004 to shoot the role of Nora for new feature film *The Business* written and directed by Nick Love and provisionally scheduled for release in October. She can also be seen in the current series of ITV1's *The Commander* while 2000 film *Mrs Caldicot's Cabbage War*, in which she played another Jackie, was screened by BBC One on 22 December. Captain Jack Harkness aka **John Barrowman** dueted on *Night and Day* with Kevin Kline in the recent Cole Porter biopic *De-Lovely* (Region 2 DVD release 7 March). *The Unquiet Dead*'s **Simon Callow** promoted his role as Monsieur Andre in the movie version of *The Phantom of the Opera* musical on ITV1's *The Frank Skinner Show* on 2 December.

■ BAKER COMEDY BAGS AWARD

Little Britain, featuring the voice of **Tom Baker** (currently also the voice of Comet), picked up Best TV Comedy at the *British Comedy Awards* on 22 December and was also voted first in the people's choice category.

■ DAVISON'S DÉJÀ POO

Promoting *Distant Shores* (ITV1, Wednesdays until 9 February) on Teletext, **Peter Davison** [below] related how his character Bill Shore had to insert his arm up the nether regions of a cow bringing back 'warm' recollections of *All Creatures Great and Small*. "It was like a trip down memory lane," he said. "I didn't think I would be doing that again, but I felt like an expert." He added, "We are busy at the moment filming other shows, but *Distant Shores* is left open-ended so there might be a chance of a second series." He is currently back as Dangerous Davies shooting the third series of *The Last Detective*, scheduled for ITV1 broadcast in April, an episode of which is written by **Kevin Clarke** (*Silver Nemesis*). The *Daily Mail* (6 December) reported Davison texting the BBC suggesting chairman **Michael Grade** play The Master in the new series. He supposedly said, "The coincidence of Grade's return to the BBC, and the re-commissioning of *Doctor Who* – which he's known not to like very much – was too good an opportunity to miss. Disappointingly, I didn't get a response."



■ TWISTED McGANN AND MARY

Both **Paul McGann** and **Mary Tamm** contributed to BBC Three's new anthology drama *Twisted Tales* (a title change from previously reported *Spine Chillers*). McGann provided the voiceover for the play *txt msg rcvd* on 16 January, while Tamm was Mrs Templeman opposite *Timelash*'s **Paul Darrow** as Mr Dalrymple in Flat Four on 23 January. McGann's performance as Colonel McNab in *Kidnapped* on BBC One is imminent while he narrated Five's *Wacko about Jacko* on 4 January.

■ DID YOU CATCH?

Christopher Eccleston as Charles in *The Others* (BBC One – 12 January); **Bonnie Langford** as a nun in *Celebrate the Sound of Music* (BBC One – 1 January); **Hugh Lloyd** (*Delta and the Bannermen*'s Goronwy) made an MBE in the New Year Honours list; the Boxing Day episode of ITV1's *Heartbeat* written by **Johnny Byrne** (*The Keeper of Traken* and *Warriors of the Deep*), directed by **Gerry Mill** (*The Faceless Ones*); **John Flanagan and Andrew McCulloch** (*Meglos*) writers of *The Royal: The Rose Queen* (ITV1 – 9 January). More dates for **Sylvester McCoy**'s *Arsenic and Old Lace* tour next issue.

IT'S... THE CHRISTMAS QUIZ RESULTS

FIND OUT HOW WELL YOU DID IN THE WATCHER'S CHRISTMAS QUIZ FROM **DWM** 351...

CONNECTIONS

1 All played by actors who use a middle initial (George A Cooper, John J Carney, John D Collins, Michael J Jackson, Richard D Sharp).

2 All die by accelerated ageing.

3 The actors who played them (Ray Barrett, Shane Rimmer, Windsor Davies, Jeremy Wilkin, David Graham, Nicholas Parsons) all played regular voice roles in Gerry Anderson puppet series.

4 They all sing songs on screen.

5 They are the first stories to be screened in, respectively, 1965, 1975, 1985, 1995 and 2005.

FAMOUS LAST WORDS

6 Scaroth (*City of Death*).

7 Shockeye (*The Two Doctors*).

8 Eric Klieg (*The Tomb of the Cybermen*).

9 Harrison Chase (*The Seeds of Doom*).

10 The Great One (*Planet of the Spiders*).

FAMOUS FIRST WORDS

11 *Terminus*.

12 *The Savages*.

13 *The Time Warrior*.

14 *The Ice Warriors*.

15 *Timelash*.

BRIEF ENCOUNTERS

16 *The Pirate Planet* (Newton is mentioned in several other stories, but this is the only time the Doctor explicitly says they met).

17 *The Androids of Tara*.

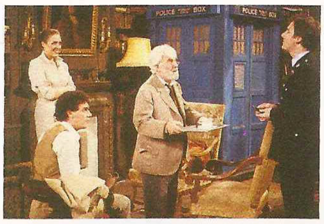
18 *The Space Museum*.

19 *The Sensorites* (also mentioned in *The Twin Dilemma*, but only in passing).

20 *The Two Doctors*.

QUOTE, UNQUOTE

21 *Shada* (in Chronotis' study Part Six).



22 *Black Orchid* (The original line is 'I'm Charley's aunt from Brazil – where the nuts come from').

23 *The Seeds of Doom* ('A car boot?') and *The Talons of Weng-Chiang* ('A hatbox?'). (In *The Green Death* BOSS misquotes Lady Bracknell from the very same scene in *The Importance of Being Earnest*, but this isn't prompted by the Doctor – well, only very indirectly!)

24 *The Time Warrior* ('Nasty, brutish and short' is Hobbes' description of 'the life of man').

25 *The Trial of a Time Lord* (in which he credits himself with 'satiable curtiosity', a nonsense-phrase from *The Elephant's Child*).

ALL CREATURES GREAT AND SMALL

26 *Silver Nemesis* (it's a sand lizard).

27 *Remembrance of the Daleks* (it's a sparrow).

28 *Horror of Fang Rock* (it's a common seal).

29 *The Claws of Axos* and *Four to Doomsday* (it's a frog).

30 *The Dæmons* and *Robots of Death* (it's a bumblebee).

MY VOYAGE DISSECTS THE COURSE OF TIME

31 Uxarieus (*Colony in Space*).

32 Richard Maynarde (according to his tombstone in *Silver Nemesis*).

33 Thoros Beta (*The Trial of a Time Lord*).

34 Little Hodcombe (date of the Civil War battle in *The Awakening*).

35 (a) *Logopolis* and *Four to Doomsday* (the latter makes it clear that both stories begin on 28 February 1981, the day of Tegan's flight and indeed the day that *Logopolis* Part One was broadcast. It might also be conjectured that the final scenes of *Time-Flight* are supposed to be set on the same day, with Tegan wondering whether to catch her original flight, but this is never made explicit).
(b) *Logopolis* and *Castrovalva* (given that *Logopolis* necessarily unfolds more or less in 'real time', and that a new dawn rises on Earth shortly before the TARDIS materialises at the Pharos Project, we can confidently assume that the regeneration and its aftermath take place on 1 March 1981 – or, if not, no more than a day or two later).

(c) *The War Machines*, *The Faceless Ones* and *The Evil of the Daleks* (Ben and Polly return home on the very day they left – and the action then continues straight into the Dalek story).

YOU WHAT?!

36 *Logopolis* (he's the policeman who dies in the opening scene).

37 *Ghost Light*.

38 *Mawdryn Undead* (he was the owner of Brendon Court before it became a public school).

39 *The Horns of Nimon* (the technician was Soldeed, chosen to investigate the newly-arrived Nimon capsule in Terrance Dicks' prologue).

40 *The Dinosaur Invasion* (Professor Whitaker reveals his aesthetic tastes).

SILLY BILLY

41 *The Sensorites: Strangers in Space*.

42 *The Savages* Episode 2.

43 *The Web Planet: The Zarbi*.

44 *The Time Meddler: The Watcher*.

45 *The Smugglers* Episode 1.

AND FINALLY...

46 Eldrad / Aldred.

47 'Episodes' (as opposed to 'Parts' or individual titles).

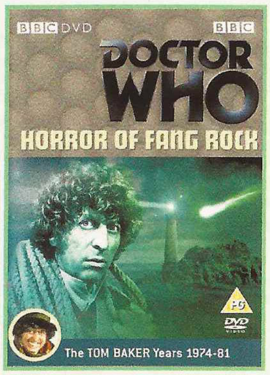
48 (a) Kari; (b) Kara; (c) Karn; the differences are the letters I, A and N, which spell out 'Ian'. And if you replace (a) with 'Karl', you'll get 'Lan' – one of the Movellans in *Destiny of the Daleks*.

49 7 x 5 x 3 + 4 + 9 + 151 = 269. Or to put it another way, SV7 (*The Robots of Death*) times Galaxy 5 (*The Monster of Peladon*) times Delta III (*The Power of Kroll*) plus Alpha 4 (*The Space Pirates*) plus the Nine Travellers (*The Stones of Blood*) plus 900 (The Doctor's age in *Revelation of the Daleks*) minus 749 (the Doctor's age in *The Brain of Morbius*) = 269, the number of inhabitants of the village of Skorda wiped out by the Eight-Legs in *Planet of the Spiders*.

50 'Waits' is an archaic English word for folk who go from door to door singing Christmas carols. So 'Chris Waites and the Carollers' means, in effect, 'Christmas carollers and the carollers'.

And a Happy New Year to you too!

WIN! DOCTOR WHO DVDs!

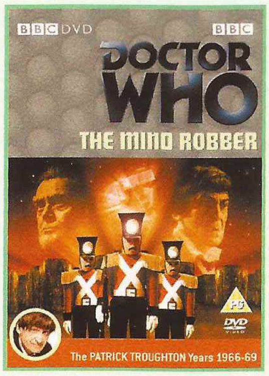


1977'S *HORROR OF FANG ROCK* and 1968's *The Mind Robber* are the latest *Doctor Who* stories to be unleashed on shiny digital versatile discs. *Horror of Fang Rock* is available now from all good DVD retailers priced £19.99, and *The Mind Robber* will be on sale from the start of March, but thanks to the generous folks at BBC Worldwide, we've got five copies of each to give away in our exclusive competition! To be in with a chance of winning, just tell us the answer to this easy question...

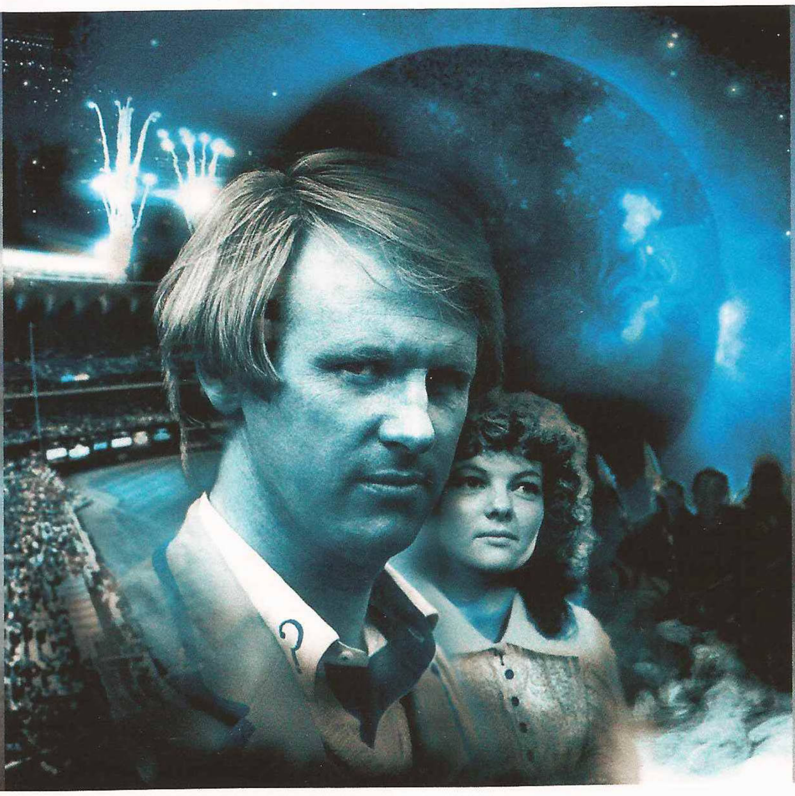
Which soap did *Mind Robber* scribe Peter Ling co-create? Was it:

a) Crossroads
b) Dynasty
c) Dove moisture bar

Just send us your answer on the back of a postcard or a stuck-down envelope marked '**DWM** 353 DVD Competition' to the editorial address on page 3 by 1 March 2004. Good luck!



"GOOD AFTERNOON, NAXY FANS, AND WELCOME TO THE MATCH OF THE DAY. AND THERE'S THE FIRST ELIMINATION! THAT DIDN'T TAKE LONG..."



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DWMAIL

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DOCTOR·WHO MAGAZINE
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NEW PRODUCER PHIL COLLINSON TAKES US BEHIND THE SCENES
SERIES AUTHOR PAUL CORNELL ON WRITING FOR THE NINTH DOCTOR
THE CREATION OF THE CYBERMEN EXPLORED IN THE FACT OF FICTION
WE'VE REGENERATED!
A NEW DOCTOR, A NEW COMPANION, A NEW TV SERIES, AND A NEW LOOK FOR DWM!
INSIDE | INTERVIEWS | FEATURES | REVIEWS | COMIC STRIP | PREVIEWS

It looks like you all have a lot to say about our recent regeneration. But is it good or bad? Let's find out...

CHANGE, MY DEARS

Well, you certainly *have* regenerated! And like the best regenerations from the show, the old incarnation went out on a high. The mag looks terrific; a very bold and contemporary look and, I have to say, just bristling with brassy confidence. And yet it still has all the character of the familiar **DWM**...

FAIZ REHMAN E-MAIL

What have you done to our magazine making it all trendy-looking? Some of us Luddites are stuck in our ways, you know. Modern, shiny and attractive to new readers – it just won't do! And, above all, it smells like a porn magazine. Although it does have a wipe-down cover, so I suppose you win some, you lose some.

STEVEN SWINBURN BURY

I just wanted to drop you a line to say what a top job you've all done on the new look. As a graphic designer myself (who is cursing for not applying for that last **DWM** job ad a couple of years ago!), I know the pleasure and pain of undertaking a redesign. But you guys have struck gold. You've managed to move the look on while retaining the essence of the old – so as not to scare the bejesus out of 'Outraged Lifetime **DWM** Reader from Penge'.

The rebrand is clean and contemporary and I like what you've done with the geometric line art in the section banners. I'd hazard a guess that we'll be seeing a lot more of those on screen come March...

KARL PERROTTON E-MAIL

Mmm, **DWM**. I like to hold it and look at it; tilt it in the light and see the shiny new golden logo shine; flick through the pages and see how glossy and thick they are; look at the spine and go 'ooh, a spine'. Somehow, **DWM** now feels like a Real Magazine. Not to say it didn't before, but I guess the new-found glossiness makes it seem Real Magazine-like, and somehow makes the old format feel almost fanzine-ish. The gorgeous new-look is just so shiny and glossy and... big.

In the age of the internet you'd think a magazine would miss out on a lot of news; certainly on getting it exclusively. Not so with **DWM**. I'm sure you have to try very hard and do all sorts of deals to make sure you get your news scoops. Keep up the good work, chaps!

RICHARD NELSON E-MAIL

Thanks **DWM** for giving us this lovely glossy new style mag. I have been reading **DWM** for six years now and there is a massive pile of them in the corner of my room. The Chris and Billie cover is great – is Chris holding a new sonic screwdriver in his hand? The best mag has just got better!

ROSS LEONARD (13) DURHAM

Just finished my brand spanking new edition of my beloved **DWM** and after collecting each issue since number 1 what can I say...? The mag looks fantastic, very modern and very posh. No staples – hurrah!

I'm so excited not just for us as fans of the series, but also because I'm a fan of the magazine. You have done an absolutely incredible job and I cannot wait to see how a new look mag brings us coverage of a new look series.

JUSTIN THOMAS E-MAIL

I've not been able to take my hands off it all day! And the new look **DWM**'s not too bad either.

STEVE SMITH E-MAIL

Gee whizz, guys. Have just received my new look **DWM**. It's *fab*! Look at the quality of that binding. And it's good to know that, in amongst all the changes, you haven't lost your capacity for sauce: Alan Barnes was very naughty on page 23...

RUSSELL STONE E-MAIL

When I first saw the new *Doctor Who* logo I wasn't convinced. Then the TV trailer appeared for the new series and my opinion changed slighty to "hmm maybe not that bad" mainly due to the fact that at last there was a new series going to appear on TV. Then issue 352 of **DWM** appeared in my local newsagent and I was totally blown away! The new look is great and the logo just makes the mag look so... now! I have high hopes that new readers will be joining the gang soon...

ADRIAN SMITH E-MAIL

It says in the new edition of *Celestial Toyroom* that your magazine will now be aimed at 9 to 15-year-olds. Is this true? I can find no mention of this in **DWM**. What about us 40-year-olds? Are we to get our own section? I think we should be told.

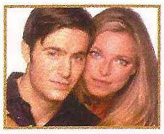
KEITH ROTHERO E-MAIL

Thanks for all your comments. And those of you who don't like the new look seem to be staying very quiet... In answer to Keith's question, **DWM** is aimed at everyone, regardless of age. Hurrah!

£50 WINNER (not really)

In his *Christmas Quiz* [**DWM** 351], the Watcher made one serious error. When poking fun at Kaftan's offer of "fifty pounds" to open a door, he sadly misunderstood. In the future, paper and metal money will be abandoned as 'illogical' by Kaftan, Kleig and co. She's actually offering the new currency of sausages, measured in the post-metric weights

> "The new-look **DWM** manages to move the look on, while retaining the essence of the old..."



WE ALSO HEARD FROM CHRIS THOMAS ("Has anyone else noticed that new series writer Steven Moffat has a character called Steven Taylor in his *Coupling* series? Are we to assume he's a big fan of Peter Purves?"); well, we asked Steven and he claims it's a coincidence. Yeah, right... GLENN MULLAN ("Will we ever get plot runthroughs for the new series? Please? I'll die if I don't get spoilers!") 'Fraid not, Glenn, we've promised not to tell...

system of 'powndz'. Fifty powndz was quite a prize, compared to the square meal she offered Victoria...

Everything yields to logic – if you only dig deep enough...

JAMES HYLES E-MAIL

Why yes, it's all quite clear now. Next up, someone with a fact worthy of the Watcher himself...

CONNECTIONS

I enjoyed the interview with new *Who* producer Phil Collinson, and the extract from 1980s script editor Andrew Cartmel's book [both **DWM** 352], and I spotted a wee link between the two fellas. Y'see, Andrew was talking about how script-writer Ben Aaronovitch is related to every Aaronovitch in the phone book. Phil mentioned that in his acting days he shared a scene with 'Deirdre's evil airline pilot boyfriend' in *Coronation Street*. Now, said pretendy pilot Jon Lindsay was played by Owen Aaronovitch, who is also the son of one Dr Sam Aaronovitch, mentioned in Andrew's article as being the father of the aforementioned Ben.

What can it all mean? Probably not much, but I like this sort of thing.

MARTIN GRAY EDINBURGH

Ooh, spooky... Now, who can spot a tenuous link between this issue's interviewees Mark Gatiss and Janet Fielding? Fifty powndz for the first person who send in the most obscure connection! Now, who's been enjoying the comic strip?

FULL MARKS!

Wow. *The Flood* is the best *Doctor Who* comic strip I've seen since I started reading the magazine. The last panel of Part Five is such a striking image. The Cyberleader is standing over the huddled masses as if he is Jesus healing lepers, or Satan luring Faust! It's amazing. I'm giving *The Flood* a 10 in the **DWM** poll. This is the most intelligent scheme the Cybermen have ever had. My compliments to Scott Gray and Martin Geraghty!

SCOTT HAWORTH IOWA, USA

The Brigadier delivers the 2005 verdict on *Battlefield* to a shocked audience.

Some people seem to dismiss the **DWM** comic strip as they think that it's 'for kids'. I thought it would be nice to send a note of how wonderful and magic it can be, because I love it as much as you do. Aside from being the longest-running form of *Doctor Who* in any medium, the strip is now also one of the most adult forms of *Doctor Who*: it can be horrific and shocking, controversial and modern, and crucially, incredibly fun and silly – something a lot of so-called 'adult' things often forget.

How many people would dismiss any other medium in such a way? You wouldn't say "I don't read novels" or "I don't listen to music" would you? The **DWM** strip is fab, and the best continuing form of *Doctor Who* there is, often even including the TV series. And I love it.

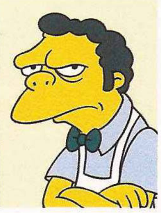
ANDREW ORTON DURHAM

LOOKEE LIKEE

Has anyone else noticed the startling resemblance between *Doctor Who* writer Steven Moffat and Mo, the bartender from *The Simpsons*? They were separated at birth, I tells ya!

KATE O'MALLEY NORFOLK

"I need Amanda Huggankiss!"



"I've rediscovered my inner 8-year-old!"

LOVE IS STRANGE

My first reaction to Gareth Roberts' *Strange Love* article [**DWM** 351] was typical 'Angry of Scarborough': "How dare he laugh at Kingsland's music for *Mawdryn Undead* – I love that!"

But by the end I warmed to Roberts' theme. Who am I to tell him how to enjoy the series? It's enough that he does as, I hope, we all do in some form or another. With the new series on the horizon, *Doctor Who*'s own post-ironic age is upon us. Now, we will only be allowed to like it if it's actually good...

Luckily, it looks as if it will be!

MARSDEN HENDRICK E-MAIL

EVERYTHING CHANGES

Reading *The Complete Fourth Doctor* Special Edition, it seems that fandom got it wrong again: now we're told that – contrary to accepted fan lore – Season Seventeen is actually top quality entertainment while Season Eighteen is dreary old rubbish.

One of the great joys of being a (very) long-term reader is watching these generational shifts in fan opinion. I'm looking forward to seeing what happens when the new TV series ushers in a whole new generation of fans. Who knows, maybe in 10 years time we'll be reading articles in **DWM** deriding the efforts of Holmes, Baker and Hinchliffe, while singing the praises of Adric and, gulp, *Timelash*?

LAWRENCE CONQUEST E-MAIL

Well, stranger things have happened. Mind you, not all opinions change over time...

Back in **DWM** 264, you printed some letters that were in response to Dave Owen's less than flattering review of *Battlefield*. One correspondent, Trevor Ruppe, suggested that all **DWM** readers of 2005 who came across his letter "...write to your current editor of **DWM** and vote on *Battlefield* – masterpiece or utter mess?" Well, I watched my VHS copy of *Battlefield* on New Year's Day 2005 and I can honestly say that *Battlefield* is an utter mess.

DAVID FRENCH E-MAIL

FOOL CIRCLE

WHEN IN WALES...

Well, we can't say we didn't ask for it. Your suggestions for Welsh *Doctor Who* story titles have been pouring into the **DWM** office over the past few weeks.

First up we have **Rick Davy**, who suggests *Dai of the Daleks* (above), *Logopowys*, *The Talons of Weng-Chianglesey*, *Galax Y Ffor*, *Trefor of the Autons*, *Spearholyhead from Space*, and *The HighLlanfairpwll-gwyngyllgogerychwyrndrobwllllanty-siliogogogoch-ders*. Oh, very good.

Malcolm Stewart also e-mailed in with some more terrifying suggestions, among them *Merthyrshock*, *The Underwater Menais*, *Time and the Rhondda* (directed by Andrew Glamorgan, perhaps?) and *Delta and the Bangormen*. Um, wasn't *Delta* set in Wales anyway?

Meanwhile, **Stuart Farquhar** has added fuel to the fire with *Ivor to Doomsday* (ouch!), *The Caves of Aberystwyth* and *The Abergavenny Snowmen* (left). He goes on to suggest a return for those most Welsh of monsters, the Rhylls, before pleading, "Please don't cancel my subscription." Too late, we're afraid Stuart...

Nick Walters from Bristol seems to have a coal fixation, putting forward suggestions of *Minewarp* and *The Creature from the Pit*. "Geddit?" Sadly we do, Nick.

We'll leave the last word to **Peter Anghelides**, who started all this nonsense in the first place, who suggests *Ynys Mtnster of Peladon*. "Ynys Mtn is, as you doubtless know, the Welsh name for 'Anglesey'," he explains, "and has started to become the official name (eg addresses, parliamentary consituency, brewery, etc)." Well now we know.

Now how about sending us some jokes, hmm? ■

Janet Fielding

Mouth Almighty

The formidable Janet Fielding – alias air-hostess and reluctant time-traveller, Tegan Jovanka – grants Benjamin Cook a rare and revealing interview about her time in the TARDIS. Fasten your seatbelts... there's turbulence ahead!

'AIR HOSTESS! I LIKE THE WAY you dress,' sang a cheesy pop-punk trio back in the day. *'That uniform you're wearing – so hot I can't stop staring. You're putting on an awesome show...'*

What most people don't know is that boy band Busted were singing about no-nonsense Australian air hostess Tegan Jovanka, a gorgeous brunette with a naff mauve uniform and a huge attitude problem. Actually, maybe they weren't. "Tegan would have eaten them for breakfast," scoffs Janet Fielding, who may or may not have actually heard of Busted until a minute ago. "That uniform wasn't 'hot', it was... hah! Well, it wasn't flattering, was it?"

Okay, Busted lied.

"I remember complaining more then once about what I had to wear. I tell you, it was awful."

Janet tends to say what she thinks. The words 'forthright' and 'straight-talking' were invented to describe her. Tegan once branded herself 'a mouth on legs': well, the actress who played her isn't a million miles removed. It's difficult to imagine how someone as outspoken as Janet was ever persuaded to wear such horrendous outfits as those that she wore during the majority of her three-year stint on *Doctor Who*.

"I wasn't given much choice," she explains. "As long as it was short and revealing... I mean, it was that 'for the dads' thing. [Then producer] John Nathan-Turner said that in words of one syllable: 'You're there for the dads.' Oh yeah, there were no bones about it." Apparently, Janet asked for the famous 'boob tube' costume, which lasted all of five adventures, to be burned when she stopped wearing it. "I *loathed* some of those costumes, I really did. I wasn't even allowed to wear trousers. It was kind of limiting."

DWM catches up with Janet (she's wearing trousers now) at Dimensions 2004, a two-day convention organised by retailers Tenth Planet and held in a hotel in Stockton on Tees. This is her first UK convention in over a decade, which isn't really surprising: at her last one, the mammoth PanoptiCon '93, Janet stunned the audience with her now legendary on-stage tirade against *Doctor Who*. These days, she is a reluctant interviewee – even today, initially agreeing but then changing her mind and declining to be interviewed for **DWM**. It takes the persuasive powers of Big Finish producer Gary Russell (gawd bless yer, sir) to convince her to change her mind *back* again – and so she cautiously grants **DWM** a rare interview. Providing that it lasts no longer than half an hour, okay? *Okay*?!

▲ *Tegan's dress-sense didn't really improve with time, as this get-up from **Resurrection of the Daleks** proves. Mark Strickon didn't fare a lot better, either...*

If it sounds as though Janet is a monster, rest assured, she isn't (joining a group of us for dinner last night, she couldn't have been friendlier – softening any hints of exasperation with disarming grace, using her razor-sharp tongue not to offend but to amuse, poking fun at herself as much as at anyone), but her feelings towards *Doctor Who* seem to be mixed to say the least. I want to understand why this is. I want to find out what makes her tick, not just ticked off. We talk in a tiny, jumble-filled room in the depths of the hotel. Janet sits on the bed, handbag by her side – a mischievous, slightly vulnerable figure. I take the ▶

◀ armchair opposite. First off, I ask her, how has she found her first UK convention since 1993?

"Oh, as strange as ever," she answers. "There are a lot more young kids here than I expected and that's really nice, 'cos they're so thrilled and they're quite shy when they meet you. It's really sweet."

Does she ever get used to the fact that some people – adults, too – are really nervous when they meet her?

"Actually, who was saying that last night? Kate O'Mara [the Rani in *Doctor Who*] was saying that she couldn't get used to it. It's unsettling. I suppose, too, 'cos I haven't been an actor for quite a while, I'm out of the loop, so you kind of forget that people get quite nervous."

Does she miss it? The smell of the greasepaint, the roar of the crowd...

"No. Funnily enough," she says, "I never, ever miss acting. The buzz? I don't miss the buzz. I'm quite good at getting a buzz anyway. I'm good at enjoying myself. I'm good at closing the door behind me, so if I decide that I've finished with it, I can leave it behind and I don't look back. That said, there's an irony in that, isn't there, because here I am at this bloody fan conference!"

▲ *Tegan shows a bit of... er, class in Enlightenment.*

Why did she agree to do it, then?

"Tenth Planet were nagging. You know, they're real nagging guys. Bloody persistent. It's so irritating. And you shouldn't give in. You shouldn't reward the person who's doing the nagging."

JANET MAHONEY – BETTER known by her stage name of Janet Fielding – was born in Brisbane, Australia, in 1957. Aside from a year out in America during the 1960s ("My father was a parasitologist and spent a year researching at Walter Reed in Washington," she explains, "so we went with him"), she lived in Australia's sunshine state, Queensland, for her first 20 years. What was she like as a child?

"Utterly charming! No, no," she grins, "I was sort of... I don't know, it's difficult to say."

Was she a good kid or a bad kid?

"My family was very strict, so there wasn't much choice about that. As soon as I could, I rebelled. Is it okay if I...?" and here she produces a cigarette from her handbag. "I was brought up in the Irish-Catholic community in Australia," she continues, lighting up, "which was in those days very strict. I couldn't have stayed with that for the rest of my life, because I was always, whether I could articulate it or not, a feminist at heart. I was aware, even as a kid, that women were getting a raw deal and that wasn't on. Of course, those beliefs were a no-no in the church. Even today, the way that the church treats women is pretty dire."

Mind you, if she wanted to rebel, Janet chose absolutely the right decade to do it. Was Australia as 'swinging' in the 1960s as Britain was? "Yeah, that was the era of rebellion," she affirms with a smile. "Yeah, it was. Absolutely. I did come over here in the 60s, actually, because we came through England on the way home [from America], so I did see a bit of 'swinging' London. I was too young to participate in it – it was really people who were in their 20s, and I was just a kid – but yeah, I remember it vividly."

What was it like, then, growing up in Queensland?

"Well, it's fantastic *now*. It really is great. But it was quite... er, different then. There were a lot of good things about it, don't get me wrong: one of the strengths of growing up in Australia was that anybody who was doing anything interesting, you tended to come across them, simply because it was a small world. But when I was growing up... for a start, Joh Bjelke-Petersen [Premier from 1968 to 1987] was in power and he was a very right-wing guy and it was very parochial. He was a Bible-bashing so-and-so. The whole political situation was... if you think, like, the Midwest or the Deep South, it was like that – the Australian equivalent. I mean, even now, people go, 'Queenslanders – they're weird!'"

How, then, did this angry young feminist become a successful young actress? "It was an accident," she announces emphatically. Firstly, she took A levels in Physics, Chemistry and Maths. "I wasn't that great at science," she insists, "but how can you know at 16 what you want to do for the rest of your life? Most people don't. And you nail it down when you're 16 to – what? – three subjects?

▼ *"The kids" (l-r: Matthew Waterhouse, Sarah Sutton and Janet Fielding) are introduced to the press in 1981.*

▲ *The Season Nineteen regulars on location for **Castrovalva**, Peter Davison's début as the Doctor.*

"I never meant to give the impression that I didn't like the rest of the cast – I did! I still see them sometimes..."

That's not enough to give people a general education, especially these days. Kids are compartmentalised far too soon, I think. Sorry, rant over."

Having obtained her A levels, Janet attended the University of Queensland. "I think it was an attempt on my part to be sensible, but what happened was, I decided to read primarily English and Journalism, so the idea was that I'd become a journalist. I was a passionate reader and I liked writing, so I was interested in that side of things. And I was living in a student house in this one street called Durham Street, and it was all girls in this house, and in the next street – it was wonderful – were Bille Brown and Geoff Rush and all these people, all guys, in another house..."

Bille Brown is now a revered Shakespearean actor and playwright, and Geoffrey Rush, of course, an A-list movie star. In the 1970s, they persuaded Janet to take to the stage. "Thursday afternoons, we'd do readings from the course in the English Department, rehearsed readings together on stage. Bille and Geoff were wonderful. They were a few years ahead of me at university. Anyway, they were doing a show at the Queensland Theatre Company – a children's show called *Wrong Side of the Moon*, which was based on the story of Rapunzel – and they persuaded me to audition, and I got the part. I had very, very long hair then and I'm sure that's why I got it."

Janet's strict, academically-inclined family were sceptical about her treading the boards. "Oh, I think I was a source of some considerable worry," she says, letting out a throaty chuckle. "I think I'm *still* a source of some considerable worry – hah! – but there you go. One brother's an anaesthetist, one's now doing forensic medicine, and the other's a dentist, so I'm the one that got away. I'm the black sheep of the family."

AFTER GRADUATING FROM university, Janet pursued a career in acting, working with an English writer/director called Albert Hunt, a pioneer of experimental and political theatre. "He always felt that the best show he'd written was one that he'd written for us," she recalls, "so we brought that show to England."

That was in 1977, and Janet was persuaded to stay in the UK. Actually, as Janet tells it, she didn't take much persuading. "There was this director called Ken Campbell. I'd read all about his Science Fiction Theatre of Liverpool in a drama magazine in Australia. He did an eight-hour show called *Illuminatus!* [a psychedelic sci-fi rock-opera], which opened the Cottesloe wing of the National, and I thought, 'That's one director I'd really, really like to work with,' and what do you know, he came to see the show that I was in – and offered me work! He said, 'I've got this opera called *The Case of Charles Dexter Ward*.' I said, 'I'm supposed to be going back to Australia and starting a children's theatre company with a friend.' 'Oh yeah?' he said. I said, 'Yeah... ohhh, okay, whatever, count me in!' People like Jim Broadbent came and sang backing vocals some nights... and Sylvester McCoy, which is how I first got to know Sylvester, and Keith Allen, he was in it, and Jonathan Hyde..."

▼ *The TARDIS line-up changed dramatically in Tom Baker's last story, **Logopolis**. Janet and Tom didn't quite see eye-to-eye...*

Emigrating from Australia, though, and starting anew in Britain – that's a pretty big decision. You don't just do that on a whim, do you?

"You can do, actually. Yeah, it can be on a whim. I'm a great believer that there's not necessarily a right or a wrong decision with things like that: just a decision that you've got to make work, once you've taken it. It seemed that life had thrown me a curve ball – and I'd caught it. And I still do that: I still re-invent myself on a regular basis, simply because there are lots of things to do in the world. I get curious about things. I think, 'Well, I'll give that a go. If I'm bad at it, I'm bad at it and I'll do something else.' It seems like a lot of fun to try."

Janet spent a year working with Ken Campbell at the Science Fiction Theatre. She also worked in fringe theatre and in rep at Folkestone and Northampton. Her first television work, as 'Janet Clare Fielding', was a small part as a secretary in an episode of 1980 ITV series *Hammer House of Horror*; she then won the part of Tegan in *Doctor Who*. Does that seem like almost 25 years ago?

"Oh yeah, definitely. Yeah. I don't look back and think, 'oh no, it seems like yesterday'. It doesn't seem like yesterday. It seems like a very long time ago."

Janet is hardly surprised when I tell her that people seem to be under the impression – maybe unfairly – that she looks back not entirely fondly on her time on the show. That impression may stem from her infamous outburst at PanoptiCon in 1993 ("I was kind of being wicked," she says now), or from her reluctance to revisit her *Doctor Who* days through interviews or conventions. She is also the only female companion from the 1980s – ▶

"It settled down into an action series when I did it, so there was never very much room for characterisation."

◄ or the 1970s, in fact – not to have returned to the fold in a Big Finish audio drama.

"I blame Gary Russell. I blame Gary Russell for everything," she smiles. "Somebody came in yesterday, into the [convention] photo studio and said, 'It sounds as though you didn't like any of the people that you worked with,' and I went, 'Oh my God, no, I didn't mean to give that impression!' I still see Peter Davison – I went to his wedding. Sarah Lee, who was the assistant in the *Doctor Who* office – I still see her on a regular basis. I stayed in contact with Mark Strickson [Turlough] for a long time. I used to stay with him and his wife in Hastings, but then they went to Australia and we kind of lost touch. I stayed in contact with Sarah Sutton [Nyssa] for quite a long time; we still see each other now and again. After I stopped working with him, I became great mates with John Nathan-Turner, who was very kind to me..."

Okay, point taken – Janet has fond memories of the people that she worked with on *Doctor Who* (well, most of them – we'll get to Matthew Waterhouse in a minute), but she has made some quite damning attacks on the programme itself, hasn't she?

"Well, you see, a lot of what I say has to do with what the attitude was to doing popular television in the early 1980s," she explains, "and it was terribly snobbish. The fact that you'd done a popular television programme wasn't a plus on your CV, it was a minus, and so your feelings about a programme like that become clouded. Even though I say I'm good at closing the door on some things, maybe I'm not. Maybe that's why I give the impression that I didn't enjoy playing Tegan? You think, bloody hell, that's not *all* I can play. Give me a chance, you know?"

▼ *More overdone eye make-up – and that's just the Doctor! – in 1984's Warriors of the Deep.*

The character of Tegan – with her comedy swearwords (well, 'Rabbits!' at least) – was created by John Nathan-Turner and further developed by then script editor Christopher H Bidmead. They began their search for an Australian actress to play her in the summer of 1980 and Janet, then touring in a play, was brought to the team's attention when a friend of Nathan-Turner's sent him a recommendation reading: '*You want a bossy Australian? They don't come bossier than this!*' She was one of the last of the 109 female applicants to be auditioned. To improve her chances, she claimed to be only 20 (she was 23). When Nathan-Turner pointed out that, at five feet two, she was two inches too short to be an air hostess, Janet lied again and said that on Qantas and some Eastern airlines, height requirements were lower due to the smaller stature of people from Eastern countries. Although her porkies helped her win the role, she got worried when, early in 1981, a requirement to obtain a British work permit revealed to Nathan-Turner that

▲ *The Doctor and Tegan take cover in* ***Earthshock.*** *"Peter was always very supportive" says Janet of her co-star.*

◀ *On location in London for Janet's final adventure,* ***Resurrection of the Daleks.***

she had fibbed about her age. Janet confided in Peter Davison that she feared being fired.

"Peter was always very supportive," remembers Janet, who went on to appear in all but two of his serials (all but one if you include the regeneration sequence in 1984's *The Caves of Androzani*). "He's a very modest guy, and quite unassuming, and very professional. What I admired about his work was that he really knew what he was doing, without being flashy. A lot of actors are very 'theatrical' and people go, 'Oh, aren't they wonderful?' But Peter wasn't like that."

NATHAN-TURNER ORIGINALLY felt that Tegan might not stay with the Doctor for very long – maybe as little as three stories – but when she proved popular with viewers, he decided that she should become a more permanent member of the TARDIS crew. She débuted in Tom Baker's swansong serial, the mathematically-minded *Logopolis*. "He was in a bad mood, permanently," says Janet of Tom, "which didn't make for the easiest of working relationships. I found it very difficult, because I thought it was personal. I mean, it was my first major television and I was nervous. It's kind of hard to look back on who I was then, because I was much more insecure. I was also coping with a cultural difference: I think if I'd been in Australia, it would have been different. And I was from a very unsophisticated part of Australia, so it really was quite tricky. After a little while, I just thought, oh sod this, and sod you, Tom. I don't care, bugger it, I'll just get on with my job. And that's what I did."

Adric actor Matthew Waterhouse tested her patience even further. What was his problem? Insecurity? Nerves?

"Darling, who knows?" Janet shrugs, reaching for another cigarette. "Who knows what his problem was? There were times when you started to feel sorry for Matthew – and that was always a mistake. Matthew didn't feel sorry for Matthew. Matthew was a *Doctor Who* fan: as far as Matthew was concerned, he knew more about the show than you did. He had no humility – none, absolutely no humility – when approaching the role. You need a certain self-confidence, a certain arrogance in order to get up there and deliver the goods, but you also need a certain humility in order to learn and take on board what's happening around you."

Famously, during the shooting of *Kinda* for Season Nineteen, Waterhouse tried to give well known British film star Richard Todd, who was playing Sanders, advice on how to act! "I have to say, I think that takes a certain level of tw*tishness," Janet reckons, shaking her head. "Matthew seemed to think that he knew it all, which is amazing, because wasn't he *watching* what he was doing on camera? I didn't know on what level to relate to Matthew. One forgets how macho the whole telly ethos was in those days, to what extent misogyny was an operating force, and Matthew... oh, God bless his little wooden socks, but the guy used to try to patronise me, and I just used to think..." and here she breaks off and, for the benefit of my tape recorder, says, "Janet makes a rude gesture with her finger!" Which is precisely what she's doing.

Janet and Matthew were reunited recently to record commentaries for the DVD releases of 1982 serials *Earthshock* and *The Visitation*. Let me guess – you could have cut the atmosphere with a knife?

"Ah yeah, well," she shrugs as if that couldn't have been further from the truth, "as you get older, I guess you mellow..."

But *you* don't, Janet!

"Please – this is me mellow," she chuckles, reclining on the bed. "Ha! This is as mellow as I'm going to go. Actually, it was fine – but I think we were more restrained on those commentaries than we might have been had Matthew not been there. There was an air of politeness, whereas we haven't been polite in the other commentaries."

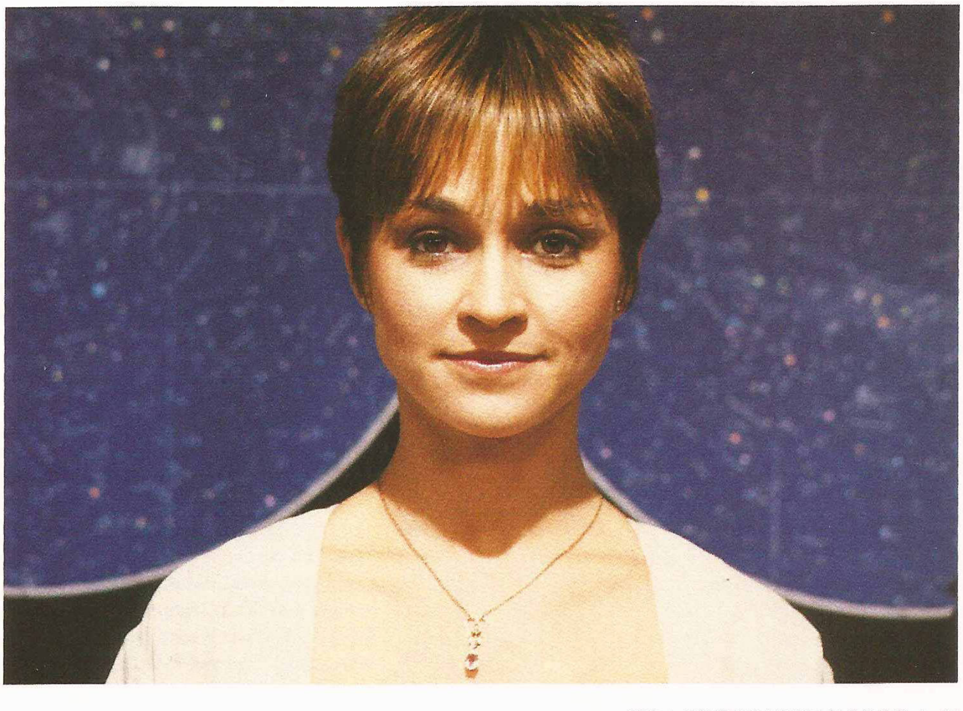
Has re-watching these serials recently altered her views on the aspect of *Doctor Who* that she has, in the past, rallied against more passionately than any other: the representation of women? Apparently not.

"It settled down to, sort of, an action series when I was doing it," she says of the programme, "and so there was very little in terms of character or anything like that. I don't know what they're going to do with the new series, but I hope they don't overlook the characterisation."

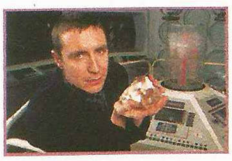
Janet cites her "favourite television show of all time", American drama series *CSI*, as a blueprint for how it should be done. "The scripts are second to none," she enthuses. "I mean, they're beautifully written. They're always dealing with issues, but in a really intelligent way. They're about the plot but, underneath it all, there are character preoccupations. There will come a point when you're able to surprise your audience, because something from a character's past will cause them to react in a way that you hadn't necessarily expected. That was completely denied us in *Doctor Who.*"

Tegan, according to Janet, was completely one-dimensional. "There

▼ *Janet in her favourite 'boob tube' costume. "I loathed it!" she declares.*



▲ *The eyes have it! Another warm and cosy filming day for Peter and Janet on The Five Doctors.*



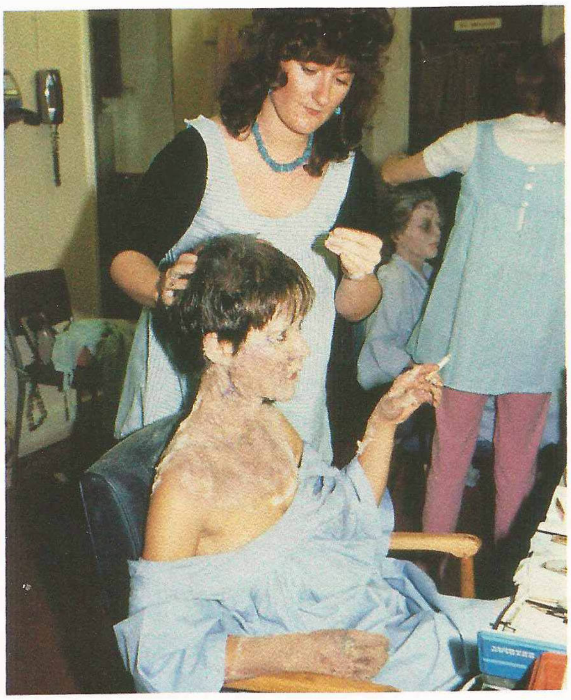
"The very first call I took as an agent was for the **Doctor Who** TV Movie! It was unbelievable – so funny!"

◄ is a difference between a 'personality' and a 'character'. Character and personality are *not* the same thing," she stresses. "Tegan was a personality. You know, the kind of slightly grumpy, brash Australian – the Lucy [from Charles Schultz's *Peanuts* cartoons] in space personality. That's not a character. She wasn't well-served."

Male characters in *Doctor Who* didn't come off any better, though, did they? Look at Adric!

"I don't know that the male companions fared that badly. Okay, so you need somebody in the TARDIS who doesn't know so much so that they can ask questions in order to get over exposition... I just think that it's less acceptable to find women in that role."

Janet also disliked the way that the production team referred to her, Sarah Sutton and Matthew Waterhouse as 'the kids'. "If you play the game – you're cute and what have you – you'll get by," she says, "it's only as you start to get older that you think, 'this is not acceptable and this is not going to carry me through to the end of my life. I'm going to have to make a stand against it.' I remember once, we were in rehearsal and the director said, 'They'll be one of these... you know, those glass dome things with stuffed animals in it,' and I said, 'A cave?' And the director turned and looked at me and went, 'You know, you're surprisingly bright for a girl, aren't you?' And I thought, 'You...!' And that truly, truly, truly was the way it went, that's how men related to you. As I got older, I was less prepared to tolerate it."



▼ *Janet suffers for her art as Tegan ages dramatically during Mawdryn Undead.*

UNSURPRISINGLY, JANET LABELS herself a feminist. "Yeah, absolutely. I absolutely embrace the term 'feminist' – completely and utterly. Look it up in the dictionary! It means you believe in equal rights for women. Now, that belief comes in all sorts of guises. I happen to be the sort of feminist that, you know, wears a bra and mascara. It's not that I dislike men. I don't at all," she chuckles.

They're necessary sometimes, aren't they?

"Yeah, they have their uses! It's nothing to do with that. I've got three younger brothers who I'm incredibly fond of. At the same time, you have to recognise equal rights."

Do you think Tegan was a feminist?

"I'd like her to have been," Janet considers, "but no, I don't think so – not if she would have taken a job as an air stewardess!"

Towards the end of the twenty-first season, with both Peter Davison and Mark Strickson leaving the programme, Janet decided that the time was right for her to move on. An emotional farewell was staged at the end of *Resurrection of the Daleks*, following a particularly nasty Dalek battle: sickened by the sheer unpleasantness of it all, Tegan runs from the warehouse in which the TARDIS has landed, but creeps back in just in time to watch tearfully as the TARDIS dematerialises before her eyes.

"It was a bit abrupt," she muses, "but at least I wasn't married off or whatever." Of course, Strickson left in the following serial, *Planet of Fire*, which boasted location film work on the Canary Islands.

"Three years on that bloody show," bemoans Janet, "and I'm written out just before they go swanning off to Lanzarote! Isn't that great?"

After leaving *Doctor Who*, Janet appeared in episodes of series such as ITV sitcom *Shelley*, light drama *Minder* and the children's show *Murphy's Mob* on television, and in productions of *The Collector* and the pantomime *Aladdin* in the theatre. "I kind of continued to act," she says, "but it wasn't really happening. I thought, 'I don't know that I want this enough.' You've got to want it very badly and then be completely focussed on it. It takes a particular sort of self-belief. I think really, really good actors are self-revealing, in a funny sort of way, but I didn't know that I was interested in that kind of self-revelation any more. I decided it wasn't for me."

In the early 1990s, Janet gave up acting entirely to work as administrator for the pressure group Women in Film and Television, joining the organisation during its early stages and staying for three-and-a-half years. This period of her life was rewarding professionally, but 'privately' quite turbulent. Janet split from her husband, Nick Davies, the *Daily Mirror*'s then foreign editor (who she had met and married during her time on *Doctor Who*), after she discovered that he had, allegedly, been involved in arms dealing to Iran, possibly for a story, and had links with the Israeli intelligence service. Janet spoke to

▲ *In the snow at Heathrow with Peter Davison and Sarah Sutton for 1982's **Time Flight**.*

investigative journalist and Pulitzer prize-winning author Seymour Hersh, who made the allegations that kick-started the so-called 'Mirrorgate' affair, a month before the news broke.

"At the time, I felt quite depressed about it all," she admits. "But I don't feel bitter. It forced me to revaluate my life. Nothing in my life is fixed in stone. I have to say, my ideas about things change all the time. If you're not open to new influences and things that people say to you, or things that happen to you, whether you want them to or not, then you're not in dialogue with the world."

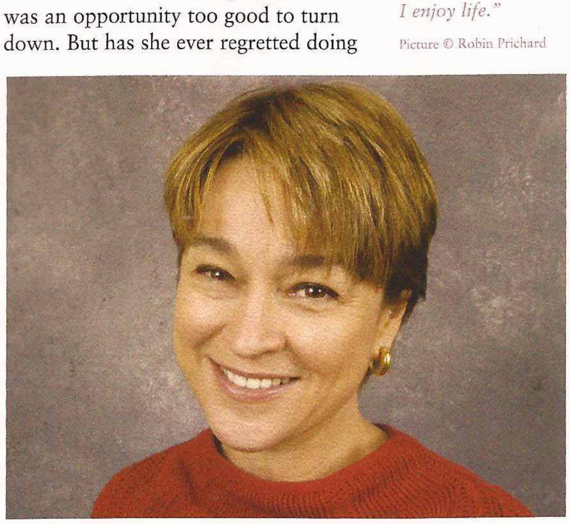
The exact relationship between Davies' supposedly extra-curricular activities and media mogul Robert Maxwell, the *Daily Mirror*'s owner up until when he drowned in 1991, were never made explicit. However, 'Mirrorgate' reminded Janet how much she had grown to dislike living her life in the public eye. "You have to have quite a thick skin," she says, "and I don't know that I'm very good at that. I'd had a small taste of fame with *Doctor Who*, really – and that was enough."

In 1994, Janet became a director of Marina Martin Associates, an actor's agency, where one of her clients was Paul McGann. No sooner had she taken off her coat and sat down behind her new desk than Janet was helping McGann win the lead role in the 1996 *Doctor Who* TV Movie. "In fact, the very first call I took as an agent was for interviews for the part of Doctor Who," she says.

You can't escape it!

"No, it was just, like, unbelievable. It was so funny. Anyway, we talked about it, and I told him what it would mean, and I went out to Vancouver when he was on location..."

Janet says that she encouraged McGann to take the role, because it was an opportunity too good to turn down. But has she ever regretted doing *Doctor Who* herself?



▼ *Janet Fielding today. "I'm very happy these days. I enjoy life."*

Picture © Robin Prichard

"Well... no," she considers, after a brief hesitation, "what would be the point? I did it. I had fun. When I was an agent, I looked after a girl who'd been a child actress and she needed to re-invent herself, because people thought of her in a certain way – and that was what happened to me with *Doctor Who*. And I look at what she's done – and she's fantastic, she's so ambitious, in a really good way, and very focussed – and I really admire what she's done, but I wasn't up for it. But look, I had fun while it lasted. As a result of *Doctor Who*, I've seen a lot of the world, I've gone to places that I wouldn't necessarily have seen, I've made some lifelong friends..."

Isn't it about time she did a Big Finish audio drama, then?

"Shut up." She continues without missing a beat: "I learned quite a lot about being in front of a camera..."

Oh, go on – do a Big Finish!

"Shut up. And I learned quite a bit about storytelling, some of which I'm only beginning to realise now. No, of course not, I don't regret it."

OUR INTERVIEW IS SUPPOSED TO last for half an hour – but it comes to an end after 25 minutes, because a nice lady has just knocked on the door and informed us of an autograph queue – or something, I don't know what – that Janet is supposed to be at the front of. It's best not to argue. To wrap up, then, I ask Janet whether she is happy with life at the moment. She seems to be.

"Very happy, yeah," she replies. "I enjoy life."

But could it not be supplemented by a Big Finish audio or three?

"Look," she says, laughing, "I'm not an actor anymore. See, it's this kind of persistence that the guys at Tenth Planet..." She trails off into her own thoughts, muttering something under her breath, which sounds like, "At least they're subtle about it." And then, more audibly, she adds, "They plant an idea, leave a gap, come back, plant an idea, leave a gap, come back..."

And so the moral is, um... what? I should reap what I sow, right? It must be quite flattering, though – that lots of people want to hear you play Tegan again? Isn't it nice to be popular?

"Well, no," says Janet, "because I don't know that I'd be very good at it. I don't think I've got a great voice."

A lot of people would disagree.

"I know, but that's because they don't have ears! I don't know, I might – I *might* – do a Big Finish..." and here she pauses, just to tantalise us, before adding, "... when hell freezes over!"

As Tegan might say, 'Rabbits!' ■

FURTHER ADVENTURES

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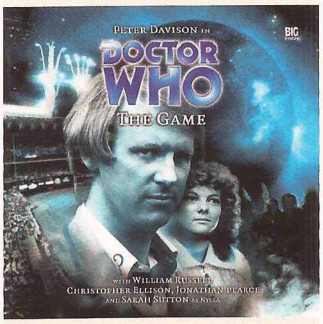

PETER DAVISON IN
DOCTOR WHO
THE GAME
BIG FINISH
WITH WILLIAM RUSSELL, CHRISTOPHER ELLISON, JONATHAN PEARCE AND SARAH SUTTON AS NYSSA

AUDIO DRAMA Big Finish
RELEASED February 2005
FEATURING The Fifth Doctor and Nyssa
SETTING The planet Cray
STARRING Peter Davison, Sarah Sutton, Ursula Burton, Robert Curbishley, Gregory Donaldon, Christopher Ellison, Andrew Lothian, Jonathan Pearce, William Russell, Dickion Tolson
DIRECTOR Gary Russell

On the planet Cray, it's game time. The Gora and the Lineen are set to face off in the grudge match to end all grudge matches. The players are limbering up, the commentators are preparing, the fans are daubing themselves in their team's colours. The arena is set, and the kick-off is approaching. When the Doctor and Nyssa arrive, however, they find that Naxy is a sport that anyone can play – whether they want to or not. Cray's entire future depends on the match's outcome, but the time travellers soon realise that it is anything but just a game.

The Game

Written by DARIN HENRY | Preview by MARK WYMAN

WHILE BBC ONE GEARS UP FOR *Doctor Who*'s return, Big Finish has called up one of the original 1963 stars for *The Game*. In this energetic six-parter William Russell – *aka* Ian Chesterton – guests as Darzil Carlisle, whose reputation as a brilliant peace negotiator may not be wholly accurate...

"Carlisle is rather a complicated creature", says William Russell, "because at first he appears indifferent to Cray's peace process, almost embarrassed. Yet he has apparently, according to the Doctor, stopped many wars. That connection between them is rather ambiguous. It's quite a complicated story but a very exciting one," says the actor, who recently turned 80. "I really feel very grateful that *Doctor Who* is still around, because it's been remarkable for me," he reflects. "A whole life has gone by since playing Ian, but I still get considerable fan mail, so I'm glad of an opportunity to give something in return."

The Game's producer-director Gary Russell (no relation) explains its guest casting and episode count. "When we started Big Finish's range, William's then-agent was the very first to contact us. But I didn't want Bill playing Ian again – I waited for a role worth hiring an actor of his calibre." As for the structure: "Darin Henry assured me he could give us six episodes that fit onto two discs – and they do! With his TV credentials, I didn't think Darin would write *Doctor Who* for us," the producer admits, "but I'd heard he was a big fan. We had several coffees together and got on like a house on fire..."

> "The idea of bringing sports into *Doctor Who* excited me – I was always a big sports enthusiast."

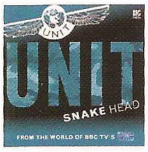
Darin Henry's career credits have mostly been on high-profile US series such as *Futurama*. His enthusiasm, however, is deep-rooted. "I got hooked on British television as a kid in Pennsylvania," Henry explains. "Mainly sitcoms and *Doctor Who*: my local PBS station ran all the Tom Baker stories in movie format. The show's ideas were so original, and I quickly became a fan. After college, I landed my first Hollywood job as Jerry Seinfeld and Larry David's assistant at *Seinfeld*. After a few seasons, I left to write for *Muppets Tonight* but later contributed scripts to *Seinfeld* itself. Since then, I've written sitcoms full-time: I wrote for the fifth series of *My Family* for the BBC, but I'm based in Los Angeles."

Does this mean *The Game* is also a comedy? Evidently not: "I write those for a living and writing a *Doctor Who* comedy would have felt too much like work! Also, I wanted to stay consistent with the tone of the Fifth Doctor's TV stories. My Big Finish connection began when I met Paul Cornell at the 2002 Gallifrey convention. About 18 months later, while working on *My Family*, I met (production assistant) Ian Farrington in London. He asked me about doing a short story for Big Finish. Now, I don't really enjoy prose – but when Gary Russell suggested an audio, I felt like that might be a lot of fun. And it was!"

What about the martial contest at *The Game*'s heart? "The idea of bringing sports into *Doctor Who* excited me – I was always a big sports enthusiast. Meanwhile, as the current US administration got involved in wars in the Middle East, suddenly there was this wellspring of rhetoric about war. Often that had sporting undercurrents, almost like coaches psyching up teams before a big game. That connection seemed to fit the idea well, so my character Bela Destry" – the Lineen's team coach – "speaks as American politicians spoke about the Iraq war, about taking the game to the enemy. Meanwhile Sharz, the opposing coach, speaks as many sports figures do in post-match conferences – about obliterating the opposition...

"I was thrilled with the cast," continues Henry, "particularly Sarah Sutton. But when Jonathan Pearce brought the sports announcer, Garny Diblick, to life, Gary and I couldn't stop grinning. Two whole episodes relied on that character – devising Garny had permitted me to write huge action sequences – and Jonathan just nailed it.

"A six-parter allows you to go deeper into characters. I wanted an adventure where the Doctor's like a stone that's been thrown into water. There are ripples going forward and backward; he's not just there to have an adventure and go away..." ■



UNIT:

SNAKE HEAD

CD | BIG FINISH | £10.99 | FEB

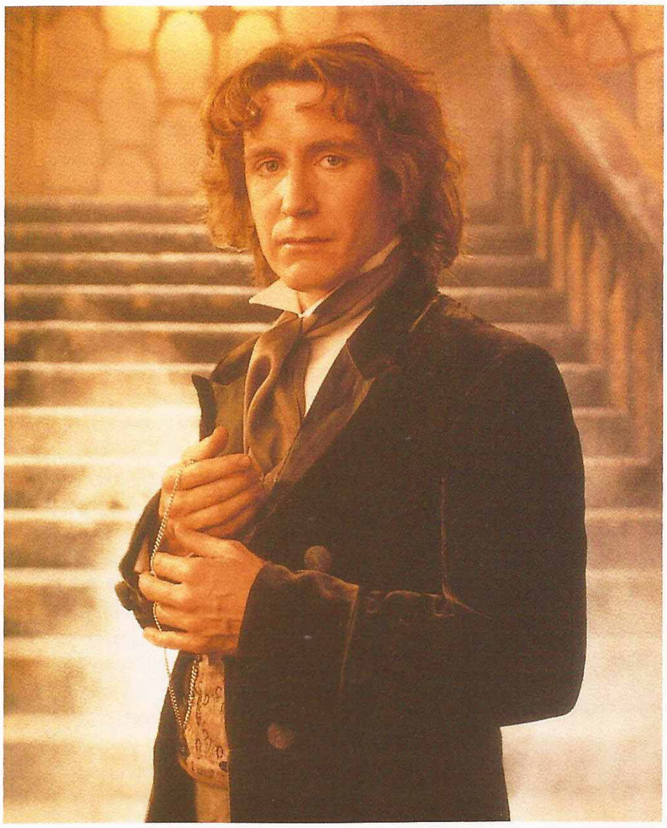
Siri O'Neal stars in the second play in this series based on the secretive military organisation from the Pertwee years.

FACTION PARADOX:

TITLE TBC

CD | MAGIC BULLET PRODUCTIONS | £9.99 | SPRING

Gabriel Woolf reprises his role as Sutekh from the 1975 story *Pyramids of Mars*, in the first of this new audio series.



To the Slaughter

Written by STEPHEN COLE | Preview by DAVID DARLINGTON

IF YOU WERE TO GO BACK IN time five years or so, you would find Stephen Cole overseeing BBC Worldwide's book, video and audio *Doctor Who* releases – the only person employed by the BBC to deal solely with *Doctor Who*. With a new television season now mere weeks from transmission, the past really seems like a different world, doesn't it...? "It's been an incredibly exciting time since the new series got underway," Cole admits. "Suddenly, there are all sorts of people rushing about prioritising the programme – and I look back wryly on the days when, if I was taking a leak or picking my nose, *Doctor Who* ground to a halt!"

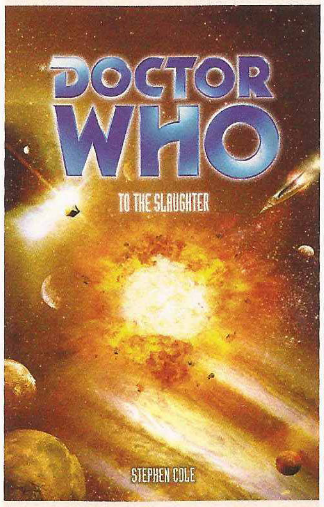
Having nominally moved on from *Doctor Who* some time back, though, Cole does nevertheless keep coming back to visit it on a fairly regular basis. How can he still summon up the enthusiasm? "You don't do it for the money," Cole insists, "but for love of the game. It's cool to have the opportunity and the freedom to create your own worlds – and in my kids' work I'm lucky enough to be writing for three distinct age groups, 7-9s, 9-12s, and teenagers. *Doctor Who* allows me to extend that age range a little further upward, and I can't think of another franchise which accommodates so much of an author's own idiosyncracies. Obviously when I signed the contract for *To the Slaughter* I had no idea I'd be writing another *Doctor Who* [the forthcoming Ninth Doctor adventure *The Monsters Inside*] so soon afterward – but I wasn't about to turn down an opportunity like that..." Indeed – in addition to his own successful ranges of children's books, Cole been writing two *Doctor Who* books more or less in parallel in the last few months. Has life proven somewhat hectic of late? "Just a bit tense, yes...!" smiles Cole, ruefully. "I've been writing two more book series for younger children that I've originated – *Astrosaurs*, due out in February, and *One Weird Day At Freekham High*, due out in August – so it's been busy, what with that and a new baby to look after. It should all have been fine except I took a fall at the end of July and tore a muscle in my shoulder which meant I couldn't write a word for a fortnight... I'd therefore planned *To the Slaughter* to be a shorter book, around 70,000 words – but of course the first draft wound up being something like 97,000 words long, and I had to cut it back loads. Justin [Richards, BBC Books' *Doctor Who* Range Consultant] was very understanding, but the conditions under which the book was written were just horrible."

Cole was instrumental in the creation of the print Eighth Doctor and Fitz, and wrote Trix's full proper début [*Timeless*]. Is there any sadness in knowing that in one book's time, they will no longer be part of the ongoing story of *Doctor Who*? "I'm very happy that Fitz seems to have struck a chord with both the readers and writers," says Cole, "and that he's lasted as long as he has – it's always been fun to come back and write for him. But he'll still be knocking around in forthcoming 'past' Eighth Doctor Adventures, as will Trix, I'm sure. Justin asked me to steer both of them in certain directions ready for Lance to conclude their story in *The Gallifrey Chronicles* – so I'll be interested to see how it ties up."

An important theme of *To the Slaughter* is feng shui – the Eastern philosophy concerned with, well, for want of a better phrase, arranging the furniture. Why base an entire work of fiction upon such an unusual foundation? "I knew feng shui was all about arranging houses and rooms," Cole says, "but hadn't realised just how much of a philosophy it was. With the bizarre spacey names and interpreting equations and so on, it's actually quite an SF concept. So it seemed logical that a decoratiste of the future would take the whole thing further than the likes of Linda Barker, and apply it to the whole solar system. But as for my view on it – I'm kind of with Fitz. Life's too short to worry about which way round to place the sofa!" ■

> "I'm very happy that Fitz seems to have struck a chord with the readers and the writers..."

BOOK



NOVEL BBC Books
RELEASED February 2005
FEATURING The Eighth Doctor, Fitz Kreiner and Trix McMillan
ENEMIES Makeover expert Aristotle Halcyon
SETTING Our solar system, some time in the future...

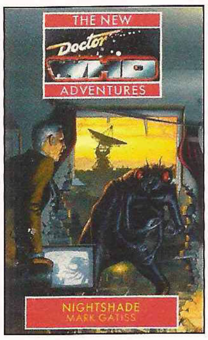
The solar system is being spring cleaned, and the number of moons of Jupiter is being brought down to an aesthetically pleasing level. But with eco-terrorists taking an active and deadly interest in the work, corrupt officials lining their own pockets, and incompetence leading to the demolition of the wrong moon, the Doctor and his companions realise that not everything as is aesthetic and innocent as it seems...

SCRIPT DOCTORS

MARK GATISS

David Darlington meets the new series writers...

Mark Gatiss – actor, writer, producer... renaissance man? – was interviewed extensively by **DWM** a little over 18 months ago. And now we're speaking to him again. What on Earth could possibly justify such repetitive indulgence? Well... he has managed to blag the little old gig of writing for the new TV series of *Doctor Who*, for a start...



So let's see – since DWM last spoke to you in mid 2003, you've appeared in *Nighty Night*, written a novel, co-written and starred in the forthcoming *League of Gentlemen* movie, written an episode of *Doctor Who*, and made the Radio 4 comedy series *Nebulous*... you clearly don't believe in being bone idle!
Mark Gatiss: I never sleep! Well, it's slightly misleading, because a lot of things come out around the same time. The film and the book were kind of written in conjunction over the last 18 months, and I started my *Doctor Who* at the beginning of 2004. I never had one as a child, but I've now developed a work ethic. I used to be bone idle, but now I just don't think there's any time to waste. I try not to do too much, though, because you can spread yourself too thin, but it's remarkable what you can get done. That said, I'd quite like to do less in 2005...

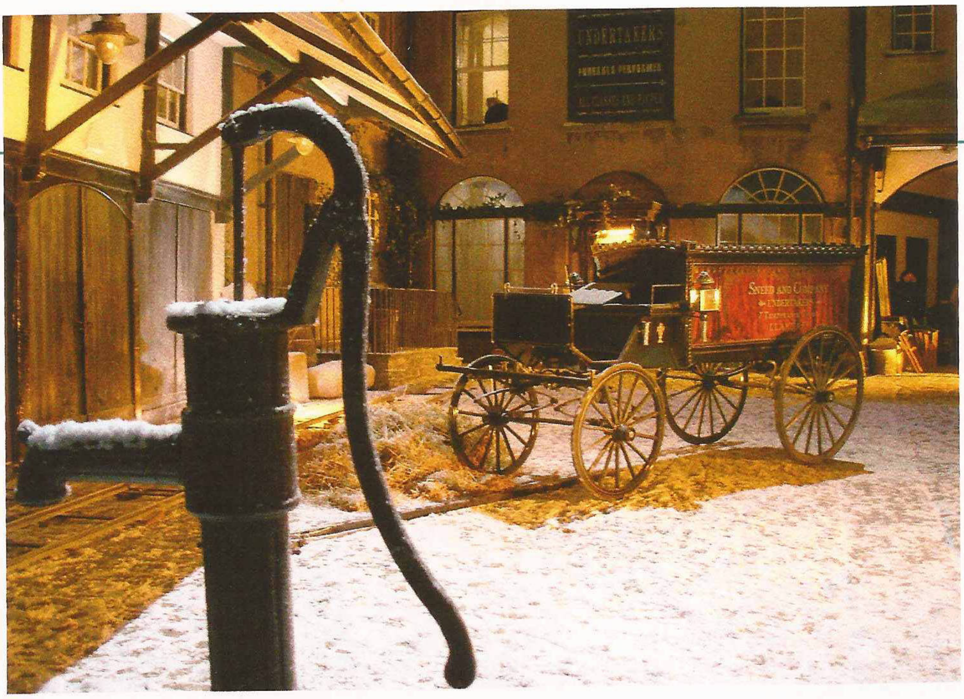
You were, of course, interviewed in DWM about 18 months back...
There's nothing left to say!

...but almost to the day that the final part of that interview appeared, the BBC announced that *Doctor Who* was coming back.
I know. Extraordinary, wasn't it?

What did you initally make of Russell's take on *Doctor Who*?
The wonderful thing about it was that there wasn't any sense of "Oh God, I wouldn't have done it like...", and I'm absolutely delighted that Russell and I are in complete synch in so many ways. What Russell's done, really, is take *Doctor Who* by the scruff of the neck. I wouldn't be surprised if a few fans won't go along with it, but that's a very good thing, because to be a vibrant twenty-first century programme; you cannot be in hock to your legacy. You don't want to cut your nose off to spite your face, but the ideal viewer for this show is a 10-year-old kid who's never heard of *Doctor Who*, who says "I don't know what this is – but I love it!"

Steven Moffat, the writer of episodes 9 and 10, was adamant that despite the new spin on the core idea, he was never in any doubt that he was writing for the same show [see DWM 350].
Oh God, yes! One thing that I think we've all experienced doing it is that we were coming to it as too much of a *New Adventures*y thing, because the

books had helped keep the *Doctor Who* flame alight for all those years. At second draft stage my episode changed a lot, and the reason was that the first draft was far too grim. I can still hear myself saying to Russell, "This story's about *grief*!" [Laughs] Of course it *can* be about grief or whatever, somewhere in there, but fundamentally it's got to be a good, scary, story. The episode has emerged as more of a romp than I thought it would, but it's much more serious than my other *Doctor Whos*.



▲ *A Victorian hearse waits patiently on the set of Gatiss' episode* ***The Unquiet Dead.***

Certainly both of your audio scripts for Big Finish, *Phantasmagoria* and *Invaders from Mars*, have been fun runarounds, almost just about basking in the fun of actually doing it...

And my *Doctor Who* episode is an ideal combination, for me, of that and of the approach I took with my first novel *Nightshade* – it's the most serious thing I've done since then. One thing that Russell is absolutely brilliant on is the idea of attracting a passing crowd and making sure they stick with you, and in the best traditions of *Doctor Who*, any serious intent or big themes you want to bring, you have to smuggle in amongst the monsters and the characters and the dialogue. That's your guiding light. As Steven said, you're definitely still writing the same series. In fact, it's much more like *Doctor Who* than *Doctor Who* itself was back in 1989.

So why do you think Russell got you involved in his vision of the show?

All the writers on the show have had something to do with not letting *Doctor Who* die in the last 15 years, but it's not about rewarding patience or loyalty – we're all television professionals. I think Russell recognised in our other work elements he wanted to bring to the series. And, fundamentally, he just couldn't write 13 episodes on his own!

▼ *Mark with the rest of the cast of his new Radio 4 comedy,* ***Nebulous.***

Nebulous photos © BBC, Gary Moyes, illustration: Simon Tofield

But an impartial observer might think he was making life difficult for himself by involving other 'professional fans', if I may use that phrase – they might have their own preconceptions to overcome.

There's a house style, as *Doctor Who* has always had, but from the beginning we, the writers, have been encouraged to do our own thing within that. It's been tough – I'm used to a massive amount of autonomy, and this is still a writing gig for someone else's show. It's a show we'd give our lives for, obviously, but it's still someone else's. The thing is to make sure that the stories that *aren't* by Russell don't stick out in a weird way. As you'll know, sometimes on the original show they'd get in a writer who used to work on *The Prisoner*, and it would be full of wonderful ideas but be totally unworkable, so Robert Holmes would have to rewrite it. A large part of the job is about making sure it all works as a 13-part season.

> "My episode has emerged as more of a romp than I thought, but it's more serious than my other work..."

Having written *Doctor Who* stories in several media before, this must, nevertheless, have been a step up in terms of how the fan part of you responded to the call to work?

Oh yes – I mean, I wouldn't have *not* done those books and audio stories. You might think that you'd wish you could have had the foresight to think "I'll not muddy the waters, I'll come to the TV show fresh" – but I wouldn't change those experiences. I learnt a lot doing all of them, and had a great time. But the gig to write for the TV series was the best present I've ever had! And it was incredibly daunting, and I know we all ran around like headless chickens for a while, and then realised we had to actually *do it*. And that was the most difficult part; the realisation that it wasn't a fantasy any more, and that it might be our only chance...

If there are further seasons, would you want to do more?

Of course I would! Are you mad!? I don't want to be William Emms! But I must stress that after a while the thrill and joy has to be subsumed into the idea that you are going to have to produce nine drafts of this and work very hard – but only so that when it goes out, you're proud that your *Doctor Who* story is the one you wanted it to be. My enthusiasm never diminished – in fact, it increased, if anything, because I was determined that I'd fight for the things I believed in, and that it was going to be good and right.

How has it been a different job to, say, the remake of *Randall and Hopkirk (Deceased)*, which you co-wrote an episode of with Jeremy Dyson?

Randall and Hopkirk was the only other time I've done something like this, and it wasn't a great experience. We did it because we wanted to write for 'Genre TV', but it was difficult. It was difficult not to be in charge – you see something in your head that's not shared by the rest of the production, and ultimately it's not your call and you have to take a back seat. I found that very frustrating, I have to say. ▶

Did that help as a learning experience for *Doctor Who*, or were the two environments too different?
I would say – and I'm not just saying this – that I would never do it again, for anything other than *Doctor Who*, but I'm very lucky in that I don't have to. *Doctor Who* is a special case, though, and I happily bought into the expectation that it wouldn't be an easy ride. I would have once loved to have written *Coronation Street* or what have you – but just talk to Paul Cornell or Rob Shearman, they'll tell you the pain of writing that sort of series TV! So if you're lucky enough – as I am currently – to not have to do that, then don't do it. But *Doctor Who* is a unique thing, and we've all put 110% into it because we adore it, and we're so proud to be part of this first new season...

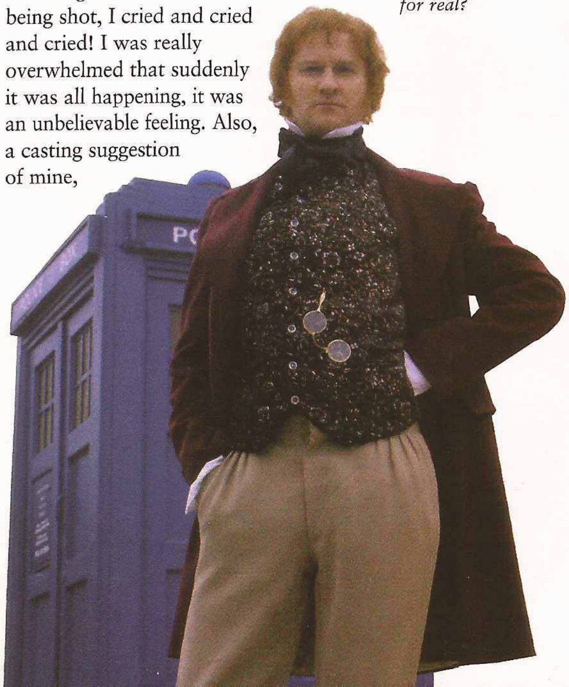
Each of the other writers seems to have been allocated a particular episode to write – what information were you given up front, and to what extent did the episode originate from you?
There was a single paragraph description for most of the episodes – except Episode 11 or something, which was one line! – and Episode 3 was the one with the brief description in the series 'bible' that most appealed to me. I read the 'bible', waiting for Russell's call, thinking, "Please let me do Episode 3!" – and I wasn't disappointed. Russell said, "Do whatever you want with it." That immediately got me fired up – and I took some aspects of the original description, but the rest is me!

When the new Doctor was announced, I can't imagine I was the only person who thought of Christopher Eccleston's brief *League of Gentlemen* cameo...
I just wish there had been a camera running when I first saw Chris in costume, that day on the *League*, and said, "Ooh – you look like Doctor Who!" – it would have looked like the most brilliant piece of prescience. I guess I always knew that he wouldn't do it in any kind of fancy dress – he's the only actor I know who *doesn't* like dressing up! But I was sure the Doctor would be older, so I was as surprised as anybody. Clearly he's done this part because he wants to do something different, but I thought it was wonderful that such a respected, high-calibre heavyweight actor would devote himself to this programme, hopefully banishing forever those sort of tabloid stories about Paul Daniels or Grace Jones being the new Doctor Who. It's wrestling it right back to the idea that it needs a real actor, and that sort of casting sends exactly the right message about the direction of the show.

▲ *The TARDIS lands in the snow at Christmas 1869.*

Your episode is now in the can...
It's done! I'm about to go and see it as a Christmas treat!

...but even before you see the finished edit, you must have some idea of how it was realised?
I was only there on the set for two days, which was kind of galling but probably the right thing to do, because I would have wanted to be consulted and interfere all the time. You have to be able to say goodbye to it, so that was just the right time to spend there. And watching one of the scenes being shot, I cried and cried and cried! I was really overwhelmed that suddenly it was all happening, it was an unbelievable feeling. Also, a casting suggestion of mine, Alan David, was taken up, so I was so pleased that it worked out in every way.



▼ ***The Web of Caves** gave him a taster, but will Gatiss ever get to play the Doctor for real?*

So even though you weren't in control, you were still being listened to...
Absolutely. It's a totally different beast to writing and producing and acting in your own thing, which is what I generally do. And Euros [Lyn, director] was a gent, just one of the nicest people I've ever met in 'this crazy business' – everyone responded to his kind of gentle authority, he was just the right person to be in charge of my story.

Given that you're at least as well known as an actor as a writer, maybe it's a surprise that you're not also appearing in the episode. Was that your decision?
No, not my call. And to be honest, I wouldn't want to be in my own story anyway, that's a bit presumptuous. But I'm available if and when they want me!

But haven't you said that you have a Gordon Brown-style pact with-
With Chris!

...that you're going to take over when he steps down?
[Laughs] I'm going to stop talking about this now or, like Gordon Brown, I'll talk about it so much that it'll never happen. So no – I don't want to be Doctor Who! Like Richard III, I refuse the crown! It's out of my hands. At the moment, anyway... ■

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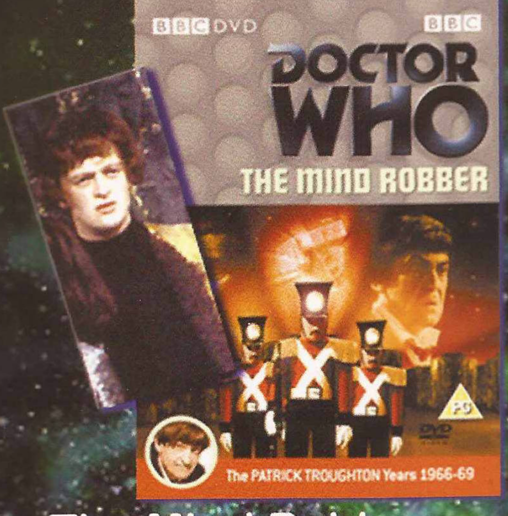
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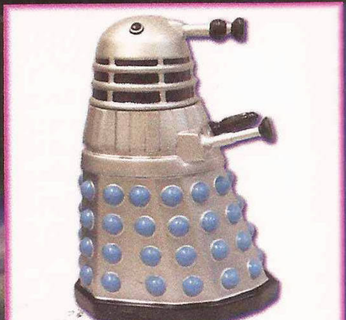

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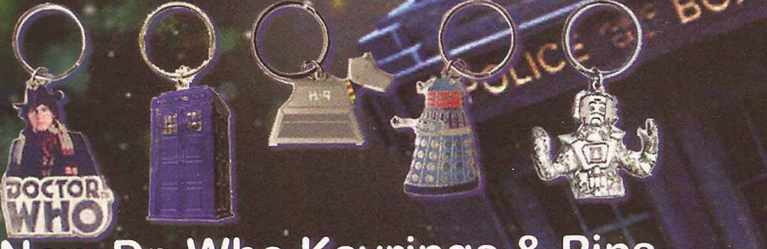
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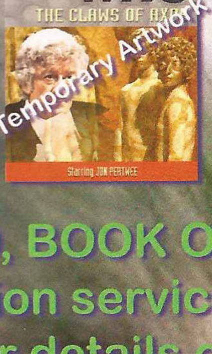
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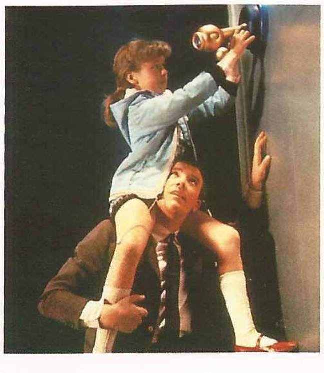
DR. WHO AND THE DALEKS

It began just as you see here. The adventure was started by accident, taking Dr. Who and his young friends out of time and place to a lost planet… Come with **Andrew Pixley** into that strange new world. He can't guarantee your safety, but he can promise you a trip to Cannes…

IAN CHESTERTON, A RATHER CLUMSY young man, visits his girlfriend Barbara and meets her younger sister, Susan, and their grandfather – the eccentric scientist Doctor Who. The Doctor shows Ian his latest invention, TARDIS, a machine which looks like a police box but houses a massive control room and can move in time and space. As Barbara joins them, Ian accidentally sets the ship in motion, and the quartet emerge into a barren petrified jungle. They see an advanced city in the distance, but Ian and Barbara are reluctant to explore further.

The Doctor sets the controls for home, but one of the K7 fluid links has leaked mercury and must be topped up. Setting out to search for mercury in the city, the group finds a box of drugs left outside TARDIS which they place in the ship. They split up to explore the city, but Barbara finds herself trapped. Elsewhere, the Doctor realises that the atmosphere is highly radioactive. He confesses that there was nothing wrong with the link and that he wanted an excuse to explore. Suddenly, the trio are surrounded by metal machines. Ian is paralysed by a jet blast and the fluid link is taken from the Doctor. They are reunited with Barbara in a cell, and the machines monitor their conversation about the drugs.



The prisoners learn that the machines, the Daleks, fought a neutronic war with the Thals centuries ago. The Thals mutated, while the Daleks are confined to their protective casings. Hoping to use the drug to leave the city, the Daleks send Susan to fetch the box. At TARDIS, Susan encounters Alydon, a Thal. He is curious to learn that the Daleks survive and offers Susan a second supply of drugs. Susan returns to the city. The Daleks take one of the drug boxes, but allow Susan and her friends to use the second set.

Susan inadvertently helps the Daleks set a trap for the Thals by writing a letter to Alydon, offering food. The Doctor's party immobilises a Dalek, which they use to escape. The Thals arrive at the city, and the Thal leader is killed by the Daleks. The other Thals escape with the Doctor's party. Learning that the peace-loving Thals will not attack the Daleks, the travellers prepare to leave. However, with the fluid link still in the city, TARDIS will not operate.

The Daleks' tests on the drug have shown that it is harmful to them, so they decide to explode another neutron bomb, increasing the radiation. Meanwhile, the Doctor persuades Alydon and the Thals to fight the Daleks. Ian and Barbara join three Thals to travel across a deadly swamp and over the mountains to gain access to the city. The Doctor, Susan and Alydon lead another party to confuse the Daleks' sensors using mirrors. However, the Daleks capture the Doctor and Susan.

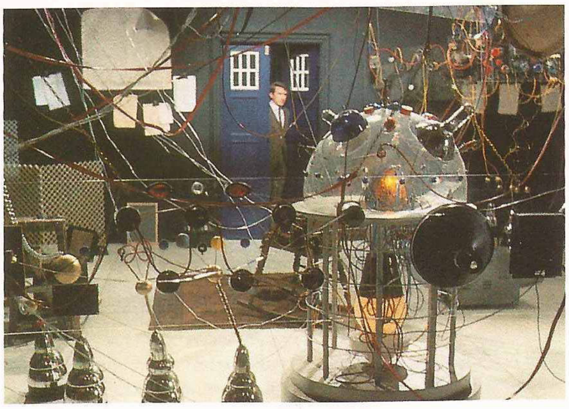
As a hundred-second countdown starts, Alydon stirs his people into action to attack and Ian's party enters the city. The two groups meet in the corridors and make for the upper level control room. A battle between Thals and Daleks rages, and the countdown is stopped three seconds off detonation when Ian tricks the Daleks into firing at their own instrument panels. The Daleks fall dormant.

The Doctor's party set course for home – but opening the doors, Ian is amazed to see Roman soldiers bearing down on him…

IN PRODUCTION

IT WAS IN JULY 1964, ONLY A FEW MONTHS AFTER *Doctor Who*'s television début, that the first approach was made to the BBC regarding the cinematic rights to the show. This came from Walt Disney, which was interested in the rights to the historical adventure *Marco Polo*. However, it was a futuristic serial which would first propel the series onto cinema screens.

Dalek press coverage and merchandise was starting to appear, in readiness for the creatures' return to the series in *The Dalek Invasion of Earth* in November 1964. This caught the attention of Joe Vegoda, the managing director of Regal Films International, a British investment and distribution company formed in 1958. Vegoda contacted a colleague, film producer Milton Subotsky, and explained to him about the Daleks. He and Subotsky had just been working together on the horror film *Dr Terror's House of Horrors* which had been filmed in May/June 1964 at Shepperton Studios; this was shot by Amicus, the production company of which Subotsky was a director, and was to be released by Regal Films in February 1965. Vegoda approached the BBC and dealt with *Doctor Who* producer Verity Lambert to strike an agreement for the movie rights with both the BBC and the Daleks' creator, Terry Nation. Subotsky paid £500 to secure the option to develop a movie of the seven-part story which had introduced the creatures.

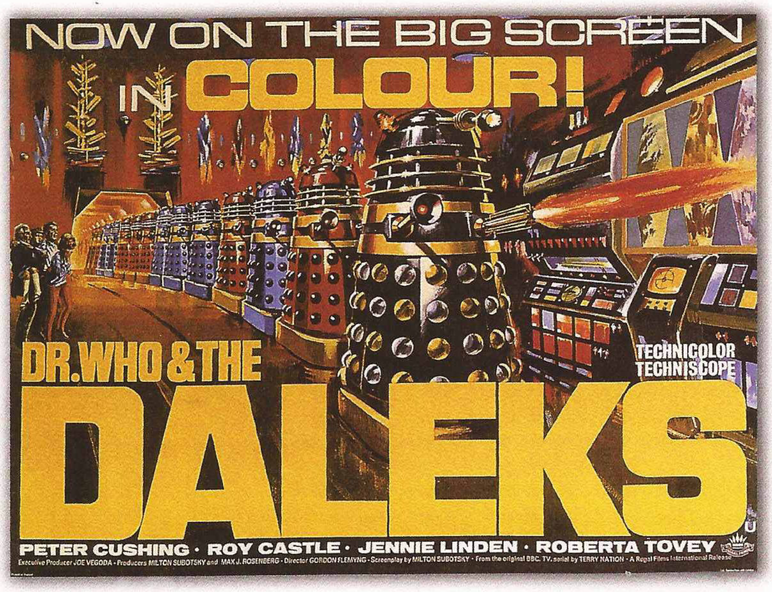


◀ *It's bigger on the inside! Ian Chesterton peers through the police box doors into a magical world.*

Vegoda felt confident about the Dalek project and wanted to have it made by one of his own production companies, Aaru; this was agreeable to Subotsky since Amicus was generally associated with lower budget films and would need funding from elsewhere. This was also agreed with the distributor British Lion, since they did not want a family film trading under the Amicus name which was more associated with horror movies.

The film was announced in the trade paper *Kinematograph Weekly* on Thursday 12 November, with contracts signed in December 1964. On Monday 4 January, 1965, *Daily Cinema* saw Vegoda's description of Regal's latest film, *Dr Who and the Daleks*, as a colourful comedy suspense film, and due to start shooting on Monday 1 March. The film aimed to have a U certificate and to be released in Great Britain for the summer holidays. In June 1965, Vegoda commented that he had been negotiating for over a year to get the movie rights and no other company had been interested. The budget was set at £180,000 – more than the usual Amicus fare.

Terry Nation was too busy to work on the script, as he was working on *The Saint* and *Doctor Who* (for *The Pursuers*, a six-part serial which would become *The Chase*), but former story editor David Whitaker was eager to work on the movie. Whitaker gave some early input into the reworking of Nation's original story, but it was Subotsky who took on the scripting chores. Subotsky had not seen the television episodes, and started to cut down the seven existing scripts. He wanted to keep a lot of action and made the Doctor's granddaughter Susan younger. Barbara was re-cast as another, older granddaughter with a bumbling boyfriend, Ian, who could be used for comic relief. The family of Dr Who – as he was referred to in the script – was shown to live in a normal home, with Dr Who himself cast as an eccentric human inventor.


NOW ON THE BIG SCREEN
IN COLOUR!
DR.WHO & THE
DALEKS
TECHNICOLOR
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U
PETER CUSHING · ROY CASTLE · JENNIE LINDEN · ROBERTA TOVEY
Executive Producer JOE VEGODA · Producers MILTON SUBOTSKY and MAX J. ROSENBERG · Director GORDON FLEMYNG · Screenplay by MILTON SUBOTSKY · From the original BBC. TV. serial by TERRY NATION · A Regal Films International Release

▲ *The original film poster.*

Preparations continued throughout January with cast and crew assembled. Peter Cushing, an actor associated with horror roles, was chosen to star as Dr Who – since William Hartnell was committed to his contract on the BBC's version of *Doctor Who*. Subotsky also knew that he had to have a star name for foreign sales of the picture as the only countries who had screened *Doctor Who* regularly were Great Britain, New Zealand and Australia (Canada's transmissions did not last for long in the 1960s). Cushing was aware of how this might be disappointing for Hartnell; Cushing had seen Edmund O'Brien cast in the movie version of *1984* shortly after his own performance in the 1954 television play.

Having appeared as Major Holly in Hammer's *She* during August and September 1964, Cushing had started work on an Amicus horror called *The Skull*, a script adapted by Subotsky. The director on *The Skull*, Freddie Francis, had been poached from working on Hammer films such as *The Evil of Frankenstein* and had also handled *Dr Terror's House of Horrors*. It was announced that Francis would direct the Dalek movie, which would start shooting once *The Skull* was finished. By now the start date for filming had been moved back to Tuesday 9 March.

The script for *Dr Who and the Daleks* – described as a 'science-fiction-comedy' – was still being written by Subotsky at the end of January, at which time the announcements about Cushing and Francis were made. The planned release date was confirmed as June, and it was aimed to screen the Dalek movie in a double-bill with another projected Rosenberg/Subotsky movie, *Adventure Island*. Subotsky revealed that if *Dr Who and the Daleks* was a success, the company would make 'Dalek films at the rate of about one a year' to rival the popularity of the James Bond movies. ▶

▼ *The lovely Jennie Linden.*

Writer/Producer **MILTON SUBOTSKY**

MILTON SUBOTSKY was born in New York in September 1921. After studying engineering, he moved into films as an assistant cameraman and then as a film editor. In 1938, he got the chance to write for government information films and worked on army training shorts. Soon he formed a partnership with film distributor and fellow New Yorker Max J Rosenberg and they attempted to sell material to television. Subotsky's early films tapped into the teenage music of the time such as *Rock, Rock, Rock* in 1957 and *Jamboree* in 1958. In 1959, Subotsky came to England to film his script *City of the Dead* (US: *Horror Hotel*). Subotsky liked England and decided to stay, heading a production company at Shepperton Studios while Rosenberg remained in New York arranging the finance. The company founded on Thursday 2 November 1961 was called Amicus ('Friend' in Latin) and saw Subotsky as a director with music publishers Cyril Baker and Franklin Boyd. Subotsky produced another pop film, *It's Trad Dad* (US: *Ring-a-Ding Rhythm*) in December 1961, followed by *Just For Fun* and an early UK nudist film, *Naked as Nature Intended*. In 1964, Subotsky turned his attention to the portmanteau horror films which Amicus became well known for, writing and producing *Dr Terror's House of Horrors*.

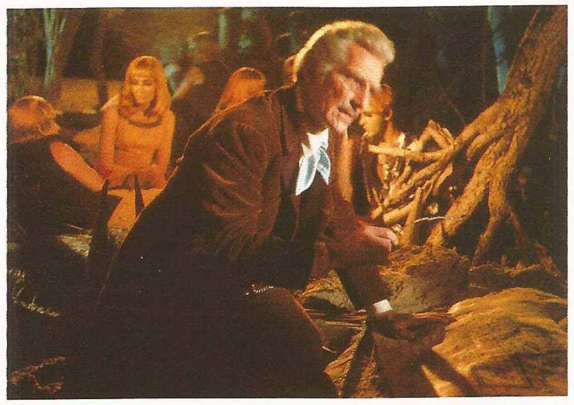
◀ Roy Castle and Ann Bell were announced as the movie's two co-stars, and the film was defined as having a six-week shooting period from Tuesday 9 March. Castle and Bell had both appeared in *Dr Terror's House of Horrors*, alongside Cushing. Thirty-two-year-old Castle was an all-round entertainer who handled comedy and was an accomplished musician.

The Skull completed shooting on Friday 19 February, allowing Cushing three weeks' break before work on the Dalek film began; during this time, he also recorded a guest appearance on the BBC1 comedy series *Cribbins* on Saturday 6 February; this was broadcast on Saturday 27 February, and included a sketch with Bernard Cribbins playing Doctor Who opposite Hattie Jacques.

BY THE START OF MARCH, FRANCIS HAD BEEN REPLACED as director on the movie by Gordon Flemyng who had made a teen movie called *Just for Fun* for Subotsky a few years earlier. Some of the crew for *Dr Who and the Daleks* had just completed *The Skull*; these included art director Bill Constable, set decorator Scott Slimon, special effects expert Ted Samuels and director of photography John Wilcox. Planning 'a six-week shoot', Flemyng wanted his film to be bolder and brighter than the TV version.

Cast as Susan was 11-year-old actress Roberta Tovey. Tovey was interviewed by Flemyng who did a screen test of her reading a poem from a Spike Milligan's book in a library. When Tovey arrived home, there was a message from Flemyng confirming she had the role.

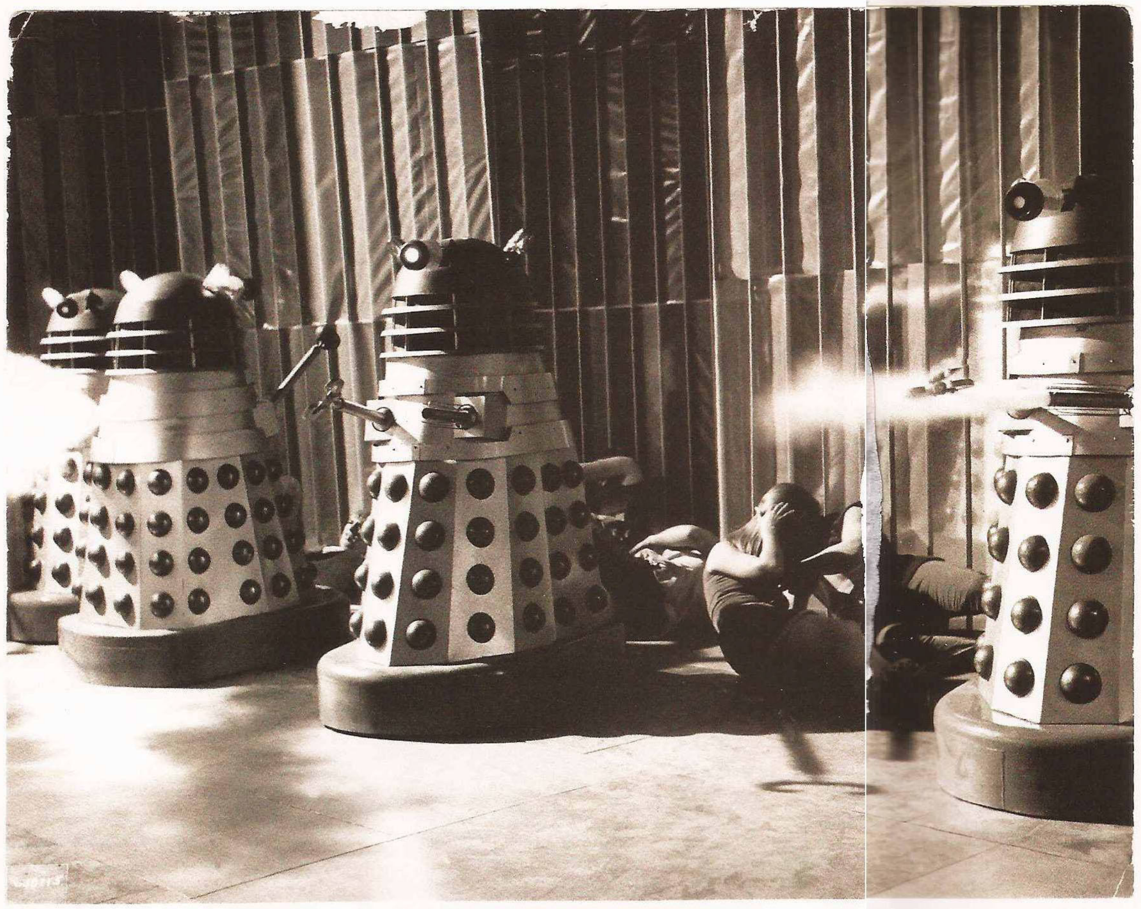
A couple of weeks before shooting began, Ann Bell was replaced by 25-year-old Jennie Linden as Barbara. Linden's first film had been Hammer's *Nightmare* in late 1962, in which she had replaced Julie Christie for director Freddie Francis. She had mainly worked in costume drama along with appearances in *Emergency Ward 10*, *The Avengers*, *Sherlock Holmes* and *Public Eye*. Linden was interviewed by Flemyng; at her audition she had long hair but this was put in a bouffant style for her role as Barbara. Flemyng also wanted Barbara to be a practical character and so ensured that she had a suitable costume of sweater and trousers.



Subotsky's finished script now included a great deal of comedy, since he saw the narrative as being more about family adventure than science-fiction. He did not want to portray violence, gore or sex in the film. As such, elements such as Antodus' self-sacrifice so that Ian's party could reach the Dalek city was removed, and the character survived his fall into the chasm. While Tovey was a great fan of the television series (and indeed of Carole Ann Ford's portrayal of Susan), Castle and Linden were not familiar with *Doctor Who*. The actors were urged to talk to the producer as their points of reference over and above the TV series.

Rather than adopt the BBC's effect for the Dalek ray guns (a negative effect achieved easily on an electronic camera), Subotsky decided that he wanted the Daleks' weapons to produce jets of flame. When censor John Trevelyan of the BBFC indicated that this would be unsuitable for a U certificate, the special effects team decided to fit carbon dioxide fire extinguishers inside the Daleks, having a blast of freezing white gas shoot from the guns. This was also far cheaper than adding an optical effect to the film.

The BBC loaned designer Ray Cusick's original plans for the Daleks to Aaru, who arranged to have another eight fibreglass Daleks made by Shawcraft, the specialist prop-makers who had made the original BBC Daleks. At five feet eight inches, these Daleks were taller than their television counterparts, and mounted on thick fenders of the sort seen in *The Dalek Invasion of Earth*.



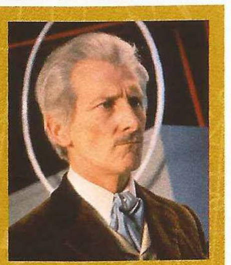
▲ *The Daleks ambush the Thals!*

◀ *Dr Who encounters the peace-loving Thals.*

These took around four weeks to make at a cost of around £2800. Each had lights powered by two car batteries, and could be fitted with a carbon dioxide fire extinguisher for when the weapon fired. Most of the Daleks were given a silver livery with blue dome, fender and trimmings, plus gold bands. One Dalek was painted red with black skirt balls and a gold fender, while another was black with gold trimmings and alternate gold and silver skirt balls. The Dalek arms carried a mixture of the sucker devices seen on television and also a mechanical claw.

On Friday 5 March, the *Daily Mail* carried the story 'Now the Daleks move in for Cinema Invasion', quoting Subotsky from an interview given the previous day. The same day, Ted Lloyd of Aaru contacted the BBC Production Office and asked if they could supply eight trained Dalek operators for their film. At this point the production office was setting up its own film schedules for the next Dalek serial, *The Chase*. The proposed filming dates at Ealing and on location at Camber Sands ran from Friday 9 to Thursday 15 April, which would just overlap with the end of the Aaru Movie. Clearly the Dalek operators could not do both jobs on the same days. However, the names of the Daleks operators were released, and three of them – Robert Jewell (mis-spelt Jewel on the film's credits), Kevin Manser and Gerald Taylor – were hired by Aaru, and would also train other Dalek operators. The three had worked on the two Dalek serials to date and had just played Zarbi in *The Web Planet*. Another of the Dalek operator extras was Len Saunders who had recently been an extra in *The Romans*.

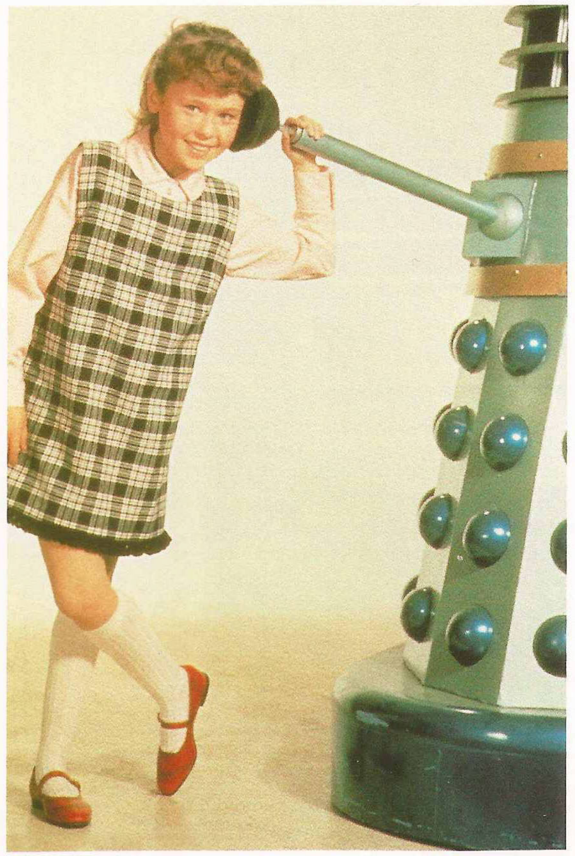
PETER CUSHING 'Dr Who'



PETER CUSHING was born near Purley in Surrey on 26 May 1913 and took evening classes in acting at the Guidhall School of Drama while working as a surveyor's assistant. He made his professional acting début on stage in June 1936, and moved to Hollywood in 1939 where he entered the movie business with films such as *A Chump at Oxford*. Returning to Britain in 1942, his stage and film career continued to flourish and by 1954 he was appearing in some major television plays, including *Nineteen Eighty-Four* and *The Browning Version*. After playing Baron Victor Frankenstein in *The Curse of Frankenstein* for Hammer Films in 1956/7, Cushing became associated with horror fare, compounded by his role as Van Helsing in *Dracula* in 1957/8. Cushing starred in the BBC's *Sherlock Holmes* in 1968, as well as being a recurring guest on *The Morecambe and Wise Show*. His other genre films included *Asylum*, *At the Earth's Core* and *Star Wars*. Cushing was diagnosed with cancer in 1982, but lived until August 1994, having been awarded the OBE in 1988.

On Friday 5 March the *Daily Mail* and *Daily Sketch* both announced the film for the summer, with the latter indicating that the BBFC had to remove certain elements of Subotsky's script so that the movie could get its U rating. Although shooting was due to start on Monday 8 March, it appears that there was a four-day delay and that work did not in fact start until Friday 12.

Publicity shots of the cast were taken outside Studio H at Shepperton, including several showing Castle and Linden larking around with some of the new Daleks. In the meantime, attention had focused on Linden with a piece about her in the *Daily Mirror* on Tuesday 9, followed up by the interview with her under the title 'Jenny Outwits the Deadly Daleks' in *The Sun* on Thursday 11.



▶ *The 11-year-old Roberta Tovey poses with a metal friend.*

CUSHING, A VERY QUIET AND PRIVATE ACTOR, LEARNED lines while walking on long hikes. Between takes, Castle hated to waste a single moment and would be practising his tap dancing or trumpet playing in his dressing room. At the start of filming, Flemyng promised Tovey that for every take she got completely right, he would pay her a shilling. During production, Tovey was chaperoned by her tutor, Miss Nelson, and saw very little of production since she was busy with schoolwork when not required on set. Subotsky was often not present during filming, and the main cast saw far more of Vegoda at the Shepperton sound stage.

Shooting began on the forest set with the sequences of Dr Who and his fellow travellers discovering the city. This vast set – which Subotsky proudly showed off to the cast – was constructed on Stage H at Shepperton, one of the largest sound stages in Europe at almost 30,000 square feet. The strange petrified trees were made in the plaster shop at Shepperton for Constable. The sand used on the set did cause problems for Castle, who wore contact lenses. To make some of the forest scenes look even stranger, Flemyng used an anamorphic lens on the camera for some shots; this was an effect he discovered by accident after such a lens had been left on the projector in the rushes room one day.

As Dr Who, Cushing wore a colourful variation of Hartnell's costume: a red-brown velvet jacket, trousers with a Prince of Wales check, a yellow waistcoat and blue silk necktie; the blue necktie was specifically requested by Cushing who liked to have something blue around his neck to reflect off his eyes. This Doctor also used a *pince nez* and carried a pocket watch.

PETER CUSHING · ROY CASTLE
JENNIE LINDEN · ROBERTA TOVEY
DR. WHO Y LOS DALEKS

Work then moved on to the adjacent swamp sets for the scenes of Ian, Barbara and the three Thals making their way towards the city. For the actors cast as Thals, the men had to be over six feet tall, and the women over five feet six inches (although Yvonne Antrobus playing Dyoni was actually only five foot three). The artistes playing the Thals were all given extensive skin make-up and shocking golden wigs, often much to their amusement.

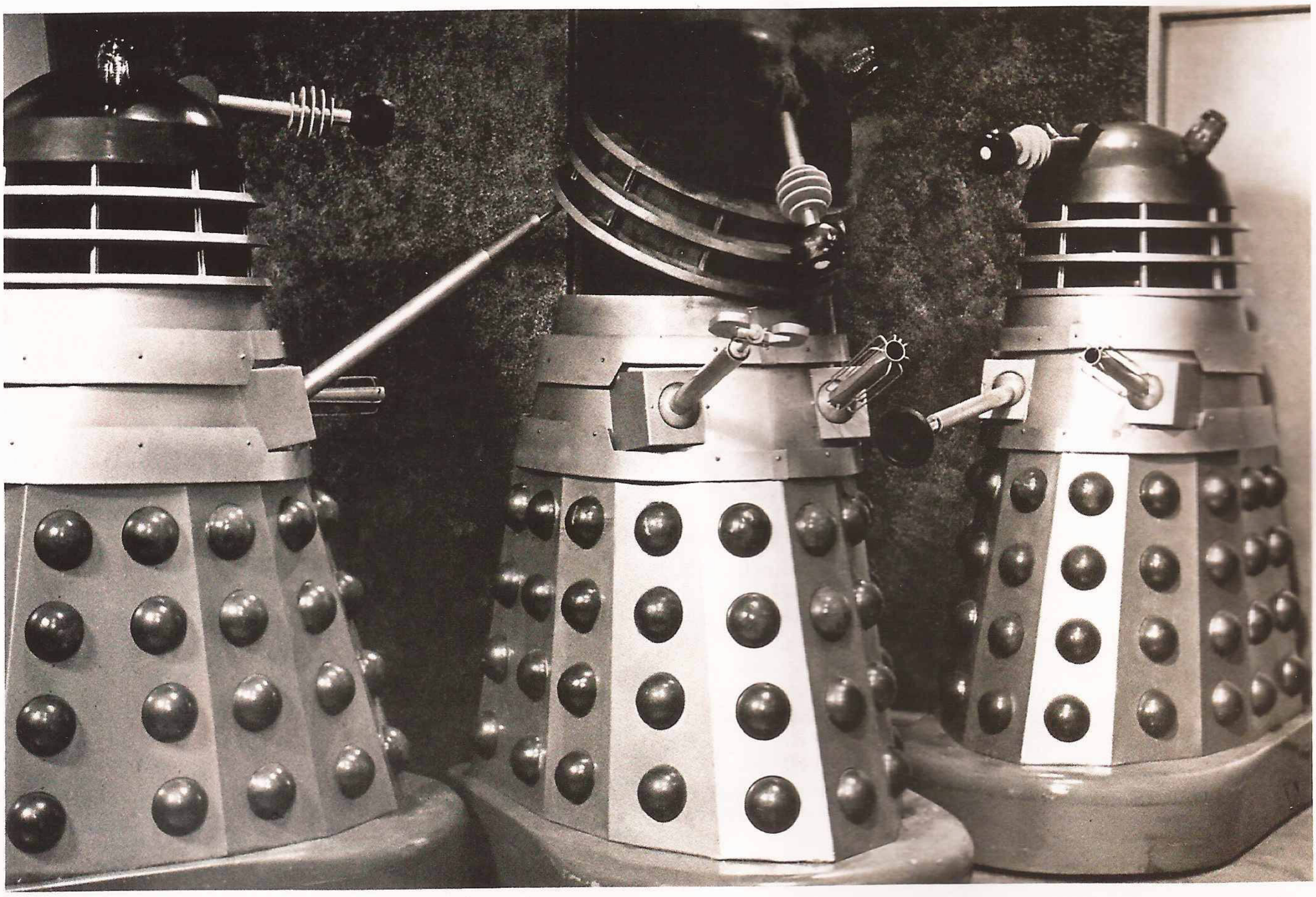
Shooting continued to focus on Castle and Linden, following the sequences at the cave entrance and in the rock tunnels leading towards the Daleks, as well as the material with Antodus hanging from the rock ledge. This sequence was then completed with the scenes of the party arriving at the barred entrance to the city. Filming then moved back to the forest set to cover the arrival of TARDIS. The TARDIS prop was larger than its television counterpart and was an exceptionally accurate reproduction of a real metropolitan police box, maintaining a bold St John's Ambulance logo on the door. Its doors opened outwards, and its roof light continually flashed while on the planet.

▶ *Barbara Who and her boyfriend Ian find themselves prisoners of the Daleks!*

The focus then shifted back to Castle and Linden, with the scenes in which Ian, Barbara and the Thals climbed up the mountainside alongside the pipelines. For this, Samuels fashioned two glass shots to represent the strange, colourful landscape of Skaro around the party. Work then moved back to the forest set where the Thals' camp had now been established, and the numerous scenes of Dr Who's party with Alydon's people were filmed, through to the departure in TARDIS. These sequences saw the addition of around 30 Thal extras, some of whom were stuntmen for the action sequences. Others were male models or Covent Garden porters who had the necessary muscular physique. The male Thal actors looked forward to the make-up girls applying their body make-up, but were less pleased when they were asked to shave their chest and arms, for which they asked for an additional fee. Cast as Alydon only shortly before shooting, Barrie Ingham's first scene was the one where Alydon discussed tactics with Dr Who, and found that Cushing went out of his way to put him at ease. When performing Alydon's dialogue which incited the Thals into action, Ingham went into a rendition of a similar speech from Shakespeare's *Henry V*. Slapstick items like Ian walking into TARDIS' door were suggested by Castle to Flemyng.

> **"We intend to make full use of colour, spectacle and action!"** MILTON SUBOTSKY SHEPPERTON PRESS RELEASE

The scenes on the sloped ground leading up to the city walls were then filmed for sequences with Susan and the Thals. Constructed in fibreglass so that it could open to reveal a vast array of lights, this was very slippery and the Thal artistes found themselves skidding down it. Realising that Tovey was scared about her descent from the city, Flemyng assured her that he ▶



▲ *Three of the movie Dalek props – bigger and bolder than their television counterparts!*

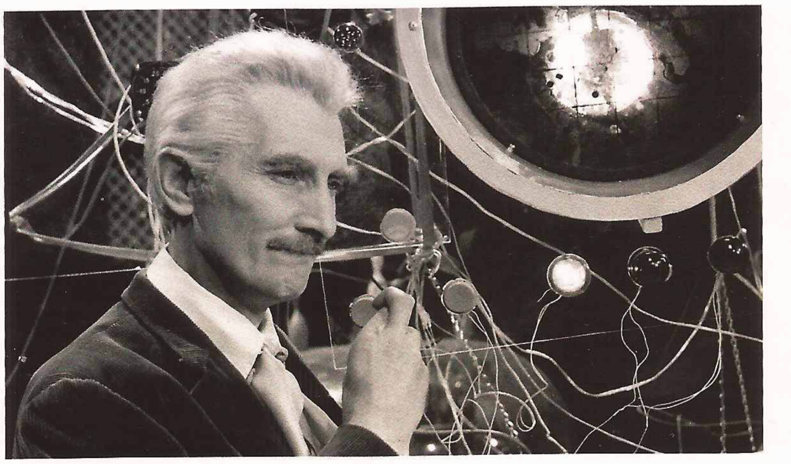
◄ would catch her if she lost her footing. Other forest scenes included Susan finding the flower, with three of the delicate props available for the sequence; the plant was named a *Lillium Philadelphicum* by Cushing, who was a keen cultivator of roses and who checked the name with the Royal Horticultural Society.

There was then some more shooting on the swamp set for Ian and Barbara's party; for the sequence where Elyon was sucked down, a tentacle made by visual effects was generally unsuccessful, and after one attempt, the scene was reworked and refilmed. Further work was then done on the arrival of TARDIS, the travellers' encounter with the strange creature in the trees, and the first sighting of the Dalek city. The drugs found outside TARDIS were glass phials of coloured water and smarties.

FINALLY, WORK BEGAN WITH THE DALEKS ON THE scenes inside the Dalek city. The city had been constructed on a separate sound stage and covered 18,000 feet at a total cost of £12,500. The sets were constructed in perspex, with sheets of hardboard sprayed dark gold and aluminium to make them look like copper and steel.

One of the first sets to be used was the cell where the Doctor, Ian, Barbara and Susan were held prisoner; some of these scenes needed to be filmed so that they could be used for back projection in the Dalek control room later on. Some of the scenes with Ian's party entering the city were also filmed on the corridor sets. Flemyng did not realise that the lamps on the Daleks' domes were meant to flash in time with their speech and had the operators pulse them on a regular basis. Subotsky had to rewrite sections of his script to accommodate this. Although the Dalek dialogue was spoken on the set during filming, it was later overdubbed. The BBC provided a ring modulator for the metallic tones; this dialogue was later recorded by David Graham and Peter Hawkins who worked on the television series in this capacity.

▼ *Dr Who plots a teensy bit of sabotage to TARDIS...*



There was, however, increasing friction between the Dalek operators. Manser got something wrong on one take which infuriated Flemyng. Also, the special skills of Manser, Taylor and Jewell as Dalek operators was costing Aaru extra money. The company had wanted to hire extras to sit inside the casings, and did not like the expense of hiring specialists. Jewell negotiated himself an extra fee by instructing new Dalek operators in their operations, over and above his colleagues; he was also the main operator whom Flemyng came to rely on.

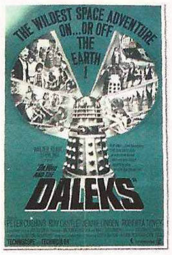
> **"I was a fan of Carole Ann Ford's Susan, but I didn't try to copy her."** ROBERTA TOVEY DWM 211

The vast Dalek Control Room set was soon ready for filming, with sequences such as the final attack which concluded the film and also the Doctor's party warning the Thals of the Dalek trap, albeit too late to save Temmosus. This set alone had cost £2,500 and incorporated various hired piece of equipment; there were three rotating sets of panels which were internally illuminated. There was also a large back projection screen, on which previously-filmed material could be projected to act as the Daleks' scanner such as scenes in the cell or the sequence with the test Daleks. A number of small back-projection screens were also used, often showing stock film of bubbles or static slides of flowers. Commercially-available lava lamps were used on the set as well. More work was then done back at the cell, including Susan's

▲ *The way to the Dalek City is barred!*

sabotage of the camera and the group's subsequent escape with Ian inside a Dalek. The visual effects team made a Dalek mutant which was operated like a hand puppet, but little of this was seen in the finished film, again to ensure a U certification. For one scene in the cell, Cushing returned at the end of the day's shoot to give Tovey her off-screen eyeline for a close-up shot. This was the first time that Tovey had seen Cushing without his white wig and make-up.

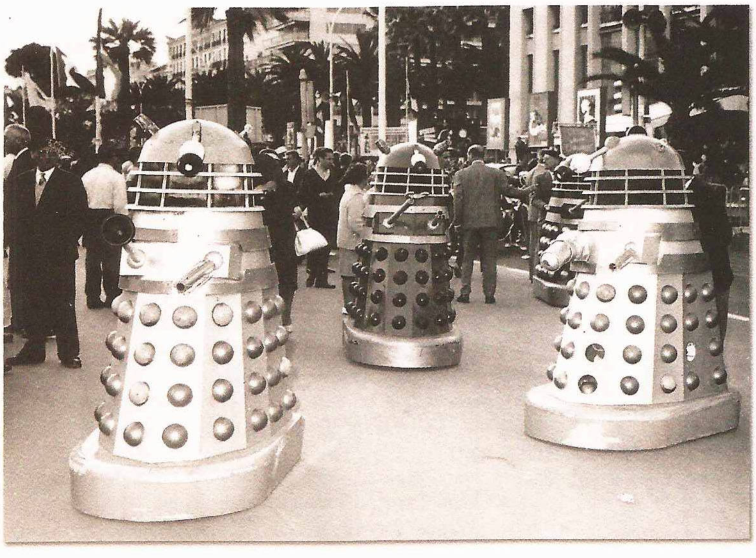
THE MAIN BATTLE SEQUENCE IN THE DALEK CONTROL Room was soon well underway and heading towards completion, along with a number of other sequences in the city corridors, the lift room and the area containing the test Daleks. The lift was a working prop, and the sequence also required one of the Daleks to be fitted with a burning cutting flame, while a dummy Dalek section was needed for the scene where the Daleks fired upon the casing which Ian had been occupying. This cleared most of the scenes requiring the Thal actors, leaving Flemyng to focus on material with the four travellers and the Daleks. For the battle scenes, the effects team made copies of the large panels on the control room set in balsa wood and plaster; behind these were set up an array of fireworks and large rubber bands on the panel framework. When the panels needed to explode, the rubber bands were released, smashing the panels with wooden balls at the same time as the fireworks ignited, giving the illusion of an explosion. The Dalek operators had been instructed to turn their lights off after the explosion, and Flemyng was furious when those on one casing remained illuminated after this single take...


THE WILDEST SPACE ADVENTURE ON...OR OFF THE EARTH!
DALEKS

In early April, the merchandise campaign swung into action. Toy manufacturers were invited to the sound stages, and on Monday 5 April, the company announced that 42 pieces of merchandise had been lined up to tie in with the film's début. It was also revealed that once shooting had completed, the city interior sets would do a tour of department stores around the country.

On Saturday 3 April, the *Daily Worker* ran the story 'Song and Dance Man meets the Daleks', a promotional piece about Castle. *Kinematograph Weekly* ran an article about the film on Thursday 8 April. The general release date was set for August.

▼ *Three Daleks get to know the French public at the Cannes film festival.*



Production then moved on to the sequences set on Earth at the start of the film using sets for Dr Who's house and garden. For the opening scene, Tovey was seen reading Eric M Rogers' 1960 *Physics for the Enquiring Mind*, while Cushing read Vol 16 No 12 of the comic *Eagle* and *Boy's World*, cover date Saturday 20 March. This was followed by all the sequences inside TARDIS. Constable designed his own TARDIS interior, rather than follow the set for the television series; Constable's design was a mass of technical equipment (*eg* oscilloscopes) with a pair of interior police box doors. A small back-projection screen was used to show the forest outside. Susan's expanation of the dimensions of TARDIS was the only time that Tovey had difficulties with her lines.

Following this came more scenes set in the Dalek city such as the travellers' escape via the lift. There were also two sequences still to be filmed on the refurbished Dalek Control Room set: the initial capture of the Doctor's party and the scene where the Daleks chant that they will destroy the Thals. When it was realised that more Daleks would be needed for the crowd scenes, another 13 dummies without internal workings were made at the plaster shop of Shepperton studios at a cost of around £100 each. The shoot completed with model shots of the Dalek city.

During the shoot, there was already discussion of a sequel. Tovey was visited in her dressing room by Subotsky and told that there might be a second Dalek film; the producer said that he had already sounded out Cushing returning, and that the actor would only agree if Tovey was in it too. At the end of the shoot, Flemyng presented Tovey with a suede pouch containing 21 shillings and a note reading 'To One-Take Tovey, love Gordon'; the young actress had completely forgotten about the director's earlier promise.

> **"It seems a shame Bill isn't doing the film, because he's so good in the part."** PETER CUSHING

CENTURY 21
DALEKS

► *Linden and Castle catch up with the latest Dalek exploits in TV21 comic.*

Publicity shots of Castle and Linden reading Issue 14 of the comic *TV Century 21* (cover date: Saturday 24 April) were taken during the final days of shooting; the comic was running a comic strip of *The Daleks* on its back page and would give further promotion for the film. Lyn Fairhurst, a reporter for the BBC Light Programme magazine *Movie-Go-Round*, visited the sound stage at Shepperton on Wednesday 21 April to record interviews with Cushing, Castle and Flemyng. Filming on the movie overran by a week, completing on Friday 23 April – just as the three principle Dalek operators needed to start rehearsals back at the Territorial Army Drill Hall for the first episode of *The Chase*.

The five-minute *Movie-Go-Round* report *The Daleks Invade Shepperton* was broadcast on Sunday 9 May, and introduced by a Dalek-style voice. Two movie Daleks – minus their bases – were used for the recording of the third episode of *The Chase* at the BBC's Riverside studios on Friday 14 May; these were static props, and one was also employed a fortnight later for the fifth episode. On Monday 17 May, 12 of the Dalek props left Shepperton for the Cannes Film Festival in France, arriving on the morning of Thursday 20. By now it had been decided that the film would open in June at Studio One on London's Oxford Street.

To save money on paying for the rights to use Ron Grainer's theme tune, the company decided to make its own new music and titles. Composer Malcolm Lockyer was chosen to score the movie by Vegoda, but Subotsky was unhappy with his 36-minute ►

▲ *The four intrepid explorers take a look around the Daleks' city.*

score, finding it lacking in action. Some electronic background library elements composed by Barry Gray were added behind the opening theme tune to augment the titles. These titles were optically printed against a backdrop of clear plastic strips – akin to those seen in the city sets – which changed colour by means of lighting effects. Some effects were achieved by the expensive process of optical printing to combine two images via a masking process – notably the first disappearance of TARDIS and the footage from a Roman epic in the final scene.

On Wednesday 2 June and Thursday 3 June, *Daily Cinema* and *Kinematograph Weekly* reported on the 'Dalek Invasion of Cannes'. Even John Lennon, who was promoting the Beatles film *Help!*, encountered the aliens. On Friday 11 June, it was announced to the cinema owners that the trade show for *Dr Who and the Daleks* would take place in Studio One at 10.30am on Wednesday 30 June. From mid-June, advertisements started to appear in trade journals. With a final running time of 82 minutes 28 seconds over eight reels, the BBFC gave the film its U Certificate on Wednesday 16 June.

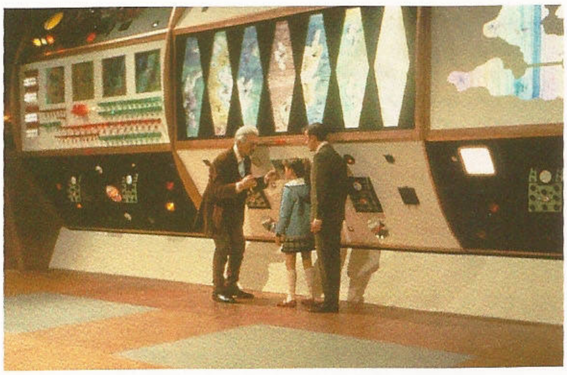
The press reception for the film was held on Tuesday 22 June, two days before the film opened. All the journalists attending were presented with a toy Dalek. *The People* gave it an enthusiastic response, saying that 'Kids will love it... Their parents will find this gigantic schoolboy lark Dalektable.' Barry Norman declared that the film had 'all the preposterous ingredients for box-office success' in the *Daily Mail*. Reviewing the film on Wednesday 23, the *Daily Sketch* found it 'boring' while the *Daily Express* likened Cushing's performance to that of 'a mad hatter looking for a lost tea party'. *The Times*' review was not kind, indicating that the film owed a great deal to HG Wells' *The Time Machine* and that it 'shows up the shoddiness of the sets and the dialogue, which is too feeble even to be funny'. The review in *Kinematograph Weekly* noted 'the advantages the cinema has over television'; the verdict was that it was 'A sure fire popular money maker'.

THE FILM PREMIÈRED AT STUDIO ONE ON THURSDAY 24 June. Antrobus was dismayed to find that all her dialogue as Dyoni had been dubbed by another actress because she had not been available for the post-production work. The movie formally opened on Friday 25 and was scheduled to screen four times a day in a double-bill with Disney's 1964 film *The Tattooed Police Horse*.

The reviews continued. On Friday 25 June, the *Daily Cinema* felt the Daleks were splendid but found the 'script juvenile and direction uninspired'. The same day, Patrick Gibbs wrote in the *Daily Telegraph* that he enjoyed the colour and spectacle, but noted 'it lasts nearly an hour and a half against just under half an hour on TV, reminding us that some prescriptions are more effective in small doses'. The *What's On* review saw critic F Maurice Speed admitting a dislike of the TV series, but found the humour of the film acceptable. On Saturday 26 June, Nina Hibbin of the *Daily Worker* objected to the film's 'blimpish militatrism', while on Sunday 27 in the *Sunday Telegraph*, Philip Oakes described the film as 'coy' and noted that 'Peter Cushing's doctor is a pale shadow of the TV Grouch'. The same day, a feature on Nation and the Daleks appeared in *The Observer*, followed by a similar item in the *Daily Mail* on Monday 28 June where Nation mentioned that he had hopes for a Dalek TV series in the US.

Variety declared the film to be 'A slice of sci-fi for beginners' while *Film Review* talked of the impact of the Daleks on the big screen 'in breathtaking Technicolor'. *TV Century 21* also continued to promote the movie; Issue 23, dated Saturday 26 June, saw a picture of the Daleks in their control room dominate the cover with the headline 'Daleks seek new conquests' – a reference to the comic strip on the back page. Merchandiser Walter Tuckwell was also preparing an 18-page advertisement brochure of all the Dalek products due to be launched that autumn.

After only three days screening in Studio One, the production company reported huge queues and the success of a major advertising campaign. For the British Lion Corporation, this had been the biggest opening of any film on record, with the takings of £1,200 already exceeding anything else on their books. By the end of the first week, takings were £2,000. This amount gradually fell over the next few weeks with £1,850 earnt the second week, £1,719 in the third and £1,401 in the fourth.



► *Dr Who discovers a geiger counter and realises he's made rather a big mistake...*

In July, a lavish campaign book was issued, which included Tuckwell's merchandise supplement listing all the Dalek items available, an order form for a promotion kit, and a recent copy of *TV Century 21*. Exhibitors were issued with black and white line drawings for children to colour, while Cadbury's supplied a recipe for Dalek chocolate cakes. It was also suggested that local branches of Woolworths could be approached to do tie-in window displays.

A special trailer was assembled for the film with voice-overs by Cushing and one of the Dalek voice artistes. 'Beware these men of steel!' proclaimed the captions as the stars – Cushing, Castle, Linden and Tovey – were showcased and electronic tones warned cinema-goers that "You have invaded the world of the Daleks!" The film poster depicted a long line of Daleks, with the Doctor's party watching from the sidelines, and the legend, 'Now on the Big Screen in Colour!' The film was also allocated the expense of a set

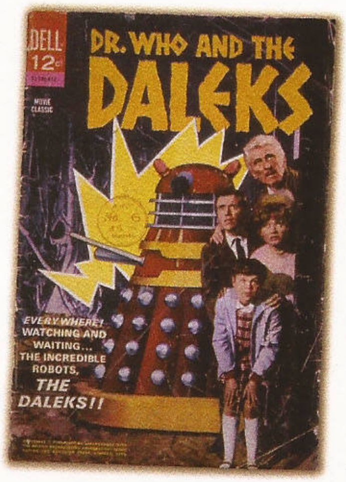
ROBERTA TOVEY 'Susan'

ROBERTA TOVEY, daughter of actor George Tovey (who appeared in 1975's *Pyramids of Mars*), was a child actress at the Corona Stage School who had first appeared in films as early as 1960 with the Peter Sellers film *Never Let Go*; another notable film for her was *A High Wind in Jamaica* in 1964. Her other work included various Saturday morning children's films such as *Runaway Railway*. In 1967 and 1968, she featured as Trudi Corner in the first three seasons of the BBC sitcom *Not In Front of the Children*. Tovey went on to appear in *Menace*, *Black Arrow*, *Going Straight*, *That's My Boy* and *Casualty*, as well as playing Samantha in the Yorkshire TV sitcom *My Husband and I*.

▲ *Three colourful Thals line up for extra blue eye liner.*

of eight colour lobby cards to display outside the cinema.

By the end of the month, Dalek weeks were being planned at London, Birmingham and Manchester. Vegoda promoted the film in an interview on *A Quick Look Round*, BBC South's magazine programme on Monday 26 July. It was announced that Tovey would be releasing a tie-in single to the movie in August via Polydor. Tovey's songs, written by Lockyer, were recorded in one take with Lockyer conducting the orchestra during a single studio session; the first number, *Who's Who*, was in character as Susan while the other, *Not So Old*, was unconnected to the film. This would appear alongside two other records – a Columbia single by Lockyer (a re-recording of the theme tune as *The Eccentric Dr Who* and an incident band entitled Daleks and Thals) and Polydor's *Dance of the Daleks*, an unrelated dance instrumental by Jack Dorsey and his Orchestra. These items were later included on the CD *Who is Dr Who* issued by RPM in October 2000.


DELL
12¢
MOVIE CLASSIC
DR. WHO AND THE DALEKS
EVERYWHERE! WATCHING AND WAITING... THE INCREDIBLE ROBOTS, THE DALEKS!!

▼ *The cover to Dell's comic strip adaptation of* ***Dr Who and the Daleks.***

ELEMENTS OF THE DALEK CITY SET THEN went on tour, their first destination being Manchester's Exhibition Hall. There was a grand opening at 10am on Saturday 31 July and a proclamation which all young visitors had to agree to: 'All citizens of Dalek City must speak the truth and promise not to tell fibs, help Mummy and Daddy, help their sisters and brothers, take care crossing the road, help old people crossing the road, be kind to animals, do a good turn for somebody every day. Signed by Dr Who.' The display was described in the *Manchester Evening News* on Saturday 31 July in the item 'Truce for Dr Who'.

Issue 28 of *TV Century 21*, dated Saturday 31 July, again had major coverage with a colour cover photo showing Dr Who and Susan as prisoners of the Daleks. The issue contained adverts for the film, Dalek badges from Woolworths, Louis Marx model Daleks, Herts Plastic Moulders Daleks, and items from playsuits to soap; Tovey was shown alongside a mass of merchandise. There was a brief illustrated synopsis of the film and the comic's roving reporter Lady Penelope (of *Thunderbirds* fame) interviewed Castle, Linden and Tovey. There was also a competition to win a Dalek.

By the start of August, the film was a smash in Swansea, Blackpool and Bournemouth. The Dalek tour was next bound for the fifth floor of Lewis' department store in Birmingham, with the local paper – the *Evening Star and Dispatch* – printing a photograph of six Daleks in the board room on Tuesday 3 August. The paper invited readers to meet the aliens at a special opening.

The fifth week's Oxford Street takings were the largest to date, shooting up to £2,159 as the school holidays began in earnest. By now the film was screening in Portsmouth, Torquay, Bristol and Aberdeen – and was even outselling the latest Peter Sellers film *Heavens Above!*. New records in takings had been set by the Daleks in Hove, Worthing and Hastings.

> **"Linden and Tovey make less of an impact, but they *are* only girls."** KINEMATOGRAPH WEEKLY

On Thursday 5 August, the *Daily Mail* ran an article entitled 'When a Child in the Dark Comes Face to Face With the Monsters of Dr Who' by Christopher Underwood. In this, psychiatrist Dr Ellis Stungo claimed that the film was likely to disturb children, declaring: 'In these days of space travel... these things could well have a highly detrimental effect on a child's mind'.

A few days before her 12th birthday, Roberta Tovey opened the Dalek city in Birmingham at 11.30am on Thursday 5 August; the display ran for little over a fortnight. By Monday 9 August, there was also a Dalek city at Selfridges in London for a three-week promotion; this was a copy of the movie set made by Shawcraft. Three of the five Daleks which were operating in London were given away in a competition by pop group The Applejacks.

Also on Monday 9 August, the *Liverpool Echo* ran a competition to promote the screening at Lime Street's ABC Cinema; a competition offered 'a Real Dalek' prop from the film (or a Berwick play suit). A Dalek display was opened at Lewis' in Liverpool with its corridor and control station similar to the one in Manchester; the attraction remained open until Friday 20 August.

Earnings continued to flow in steadily during August with £1,500 taken in the sixth week, £1,082 in the seventh week and £951 in the eighth week. During August, Souvenir Press and Panther Books published *Paint and draw the film of Dr Who and the Daleks*, which had line illustrations of the film. ▶

▲ *Dr Who, Susan, Ian and Barbara help the Thals to formulate a plan of attack against the Daleks.*

◄ *Who's Who* and *The Eccentric Dr Who* were released respectively by Polydor and Columbia on Friday 13 August. On Saturday 14, the *Manchester Evening News* showed a local 'Dr Who' presenting prizes for a Lego building competition in conjunction with the film. Saturday 22 August was the date set for the general release of *Dr Who and the Daleks* to cinemas across the country, and by now the film had been replaced at Studio One by a re-release of the 1960 Western *The Magnificent Seven*. ABC Cinemas in Birmingham took the film from Sunday 29 August, and on Thursday 9 September, *Kinematograph Weekly* reported on a Dalek promoting the film in Darlington.

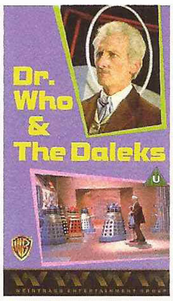
By Wednesday 29 September, the movie was doing excellent business in Belfast where a 'Dalek Dance' had been arranged with the Mecca Hall. Planning for the Christmas market, the distributors ordered a hundred further prints of the movie at the end of September. On Monday 11 October, Souvenir Press and Panther Books issued *The Dalek World*, an annual-style gift book which included over 30 stills from the film; four days earlier, the company had published *The Dalek Pocketbook and Space-Travellers Guide*.

By the year's end, *Dr Who and the Daleks* ranked as one of 1965's top 20 moneymakers in *Kinematograph Weekly*. Aaru briefly considered using Terry Nation's second *Doctor Who* serial, *The Keys of Marinus*, as the basis for a second *Doctor Who* film, but it was clear that the selling power had been the Daleks themselves. As such, the rights were acquired for the 1964 television sequel, *The Dalek Invasion of Earth*.

In America, distribution was handled by Walter Reade and Crown International rather than Vegoda, whose bid had been beaten. Reade treated the movie as purely kiddie fare, and did not expend much on publicity. In America, the film was adapted into a one-shot comic by the Dell Publishing Company with art from Dick Giordano; the *Dr Who and the Daleks* comic was dated December 1966, and was later reprinted in Issue 9 of **Doctor Who Classic Comics** by Marvel UK in 1993. The film was also dubbed into many other languages for overseas distribution with foreign titles (*eg Dr Who Y Los Daleks* in Spain).

> **"I prefer the first film – it's more magical...** ROBERTA TOVEY **DWM** 211

Although, the film was occasionally re-released in cinemas for Saturday morning children's cinema clubs, by the early 1970s, the distributors felt that the movie had exhausted its theatrical potential, and offered the television rights for the UK. These were taken up by the BBC, who scheduled it in the *High Adventure* slot of evening family feature films on Saturday 1 July 1972. *Dr Who and the Daleks* next appeared on August Bank Holiday Monday 1974 when its broadcast was unscheduled, replacing rained-off cricket. For the transmission on Saturday 20 April 1985, the film was transferred to one-inch videotape.

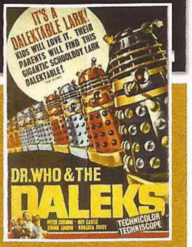


The 8mm home movie format was still popular in the late 1970s, and Walton Sound and Film Services issued *Dr Who and the Daleks* in several formats in 1977; the whole film in colour and with sound could be purchased on eight reels, while two instalments of an abridged version could be purchased separately in either colour sound or silent black and white.

The first video release came from Thorn EMI in 1982 in VHS and Betamax formats. In June 1988, a budget VHS release appeared from Warner Home Video, who also produced a 1993 tape in which the movie was double-billed with its sequel, *Daleks' Invasion Earth 2150AD*. In conjunction with Beyond Vision, Warner produced a VHS release in widescreen in February 1996.

From the late 1980s, the film featured on various satellite and cable channels; it was also broadcast by BSB on 22 September 1990 as part of a *Doctor Who Weekend*. Channel 4 optioned both Dalek movies in 1994 and has screened *Dr Who and the Daleks* in widescreen several times, with subsequent transmissions on S4C in Wales. In America, Anchor Bay released the film on DVD with a commentary from Roberta Tovey and Jennie Linden; this also appeared in a boxed set alongside *Daleks' Invasion Earth 2150AD* and the 1995 documentary *Dalekmania*. These discs were then included in the DVD set *Daleks: The Dr Who Movie Collection* from Studio Canal released in the UK in July 2002. ■

DR. WHO AND THE DALEKS (1965)


IT'S A DALEKTABLE LARK! KIDS WILL LOVE IT. THEIR PARENTS WILL FIND THIS GIGANTIC SCHOOLBOY LARK DALEKTABLE!
DR. WHO & THE DALEKS
PETER CUSHING · ROY CASTLE
JENNIE LINDEN · ROBERTA TOVEY
TECHNICOLOR TECHNISCOPE

CAST

Peter Cushing Dr Who, **Roy Castle** Ian, **Jennie Linden** Barbara, **Roberta Tovey** Susan with **Barrie Ingham** Alydon, **Michael Coles** Ganatus, **Yvonne Antrobus** Dyoni, **Geoffrey Toone** Temmosus, **John Bown** Antodus, **Mark Petersen** Elyon and **Ken Garady**, **Nicholas Head**, **Michael Lennox**, **Jack Waters**, **Virginia Tyler**, **Jane Lumb**, **Bruce Wells**, **Martin Grace**, **Sharon Young**, **Gary Wyler** Thals*; **Bruno Castagnoli**, **Michael Dillon**, **Brian Hands**, **Robert Jewell****, **Kevin Manser**, **Eric McKay**, **Len Saunders**, **Gerald Taylor** Dalek Operators.

* Not credited with role on-screen ** Credited as "Robert Jewel".

EXTRAS

David Graham, **Peter Hawkins** Dalek Voices; **Mike Reid** Thal.

CREDITS

Regal Films International Limited presents An AARU Production. Based on the BBC Television Series by **Terry Nation**. Director of Photography **John Wilcox BSC**. Art Director **Bill Constable**. Editor **Oswald Hafenrichter**. Production Manager **Ted Lloyd**. Assistant Director **Anthony Waye**. Camera Operator **David Harcourt**. Sound Recordist **Buster Ambler**. Continuity **Pamela Davies**. Wardrobe **Jackie Cummins**. Make-up **Jill Carpenter**. Hairdresser **Henry Montsash**. Camera Grip **Ray Jones**. Assistant Art Director **Ken Ryan**. Set Decoration **Scott Slimon**. Construction Manager **Bill Waldron**. Sound Editors **Ted Priestley**, **Roy Hyde**. Sound Supervisor **John Cox**. Special Effects **Ted Samuels**. Special Electronic Effects **Les Hillman**. Music Composed and Conducted by **Malcolm Lockyer**. Electronic Music **Barry Gray**. Executive Producer **Joe Vegoda**. Screenplay by **Milton Subotsky**. Produced by **Milton Subotsky** and **Max J Rosenberg**.

Directed by **Gordon Flemyng**. An AARU Production. Produced at Shepperton Studios, Shepperton, Middlesex, England. Photographed in Techniscope-Technicolor. © 1965

LENGTH

7,436 Feet; 82'28"

TERRESTRIAL TRANSMISSIONS

Channel	Transmitted	Time	Rating (Millions)
BBC1	1 July 1972*	7.05pm-8.25pm	9.9
BBC1	26 August 1974**	11.50am-13.10pm	2.7
BBC1	10 June 1978	10.25am-11.45pm	3.7
BBC1	20 April 1985	11.05am-12.27pm	3.8
BBC1	2 May 1987***	11.05am-12.27pm	-
Channel 4	6 November 1994	5.25pm-7.05pm	3.6
S4C	20 November 1994	10.05am-11.35am	-
Channel 4	28 August 1995	6.35pm-8.05pm	-
S4C	3 September 1995	5.55pm-7.30pm	-
Channel 4	30 December 1997	5.30pm-7.00pm	-
S4C	3 January 1998	3.30pm-5.05pm	-
Channel 4	1 August 1999	3.45pm-5.20pm	-
S4C	3 August 1999	3.25pm-5.00pm	-
Channel 4	22 December 2000****	1.20pm-2.50pm	-
S4C	29 December 2000****	11.00am-12.30am	-
Channel 4	9 April 2002	1.45pm-3.15pm	-

* Part of *High Adventure* ** Unscheduled; replacing *Cricket: Third Test* *** Part of *Saturday Morning Film*
**** Unscheduled; replacing *The Babysitters Club*

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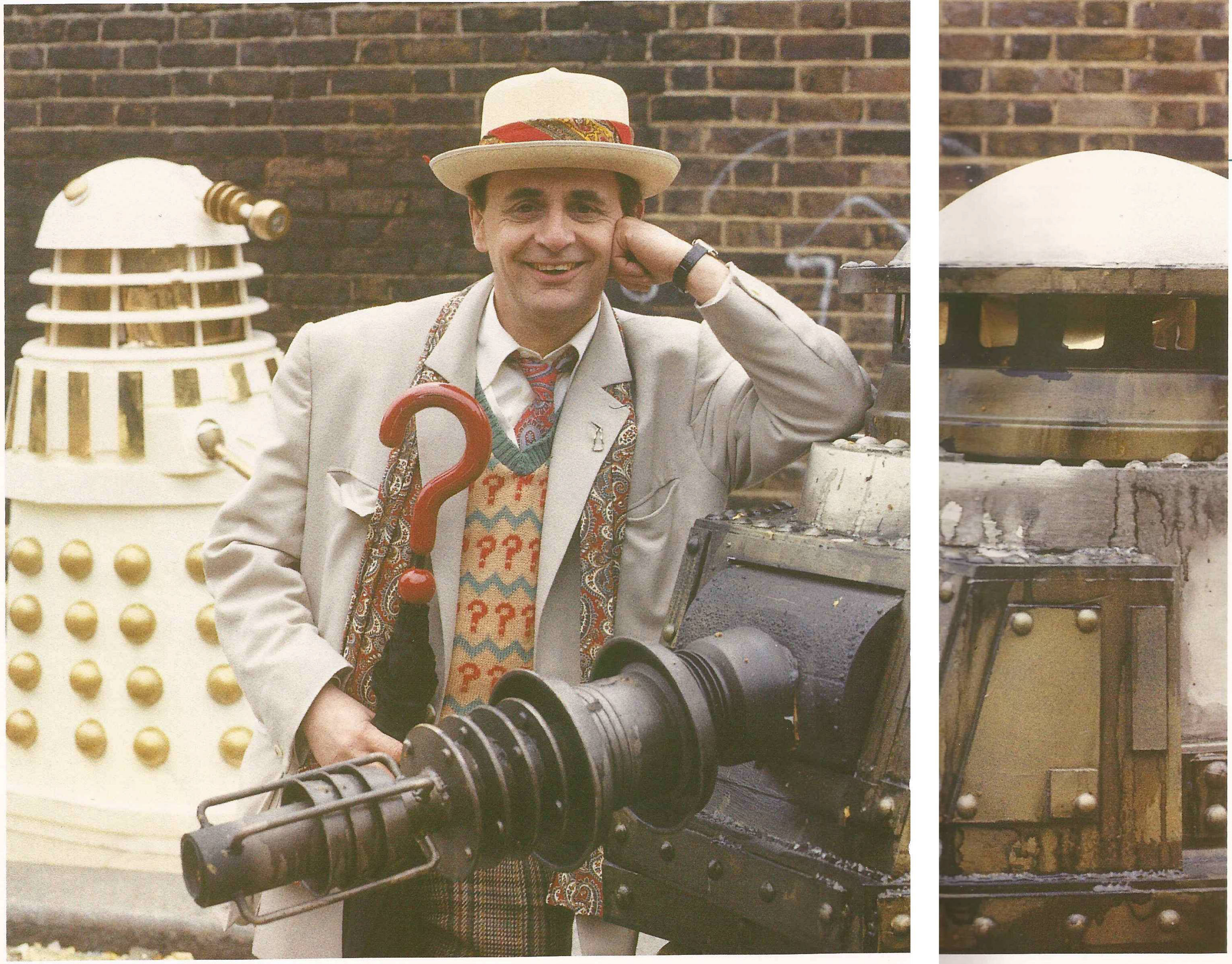


THE SECRET DIARY OF A SCRIPT EDITOR

PART TWO: THE ROAD TO REMEMBRANCE

As *Doctor Who*'s script editor from 1987-89, **Andrew Cartmel** was one of the major players in shaping the era of the Seventh Doctor. In the second part of this fascinating feature, Andrew recalls how **Remembrance of the Daleks** went before the cameras, with more exclusive extracts from his diary...

11 February 1988

The production team is watching a load of old Dalek tapes. The sound of Davros going spare echoes along the corridor. I ring Ben Aaronovitch and give him an update on various script changes being proposed by the director, Andrew Morgan. Ben says, 'Don't get uptight. Everyone's stating their bargaining positions. I'm Jewish. We can't lose.'

The production team does a read through of Ben's scripts this afternoon in producer John Nathan-Turner's office. 'We'll all take it in turn to do Daleks. Grab a Dalek as you go...'

12 February 1988

'Don't wear plaid boxer shorts under white tracksuit bottoms,' says *Doctor Who* secretary Kate Easteal to Ben Aaronovitch, and she's quite right, too. Later she says, 'I've never heard a script conference with people laughing before.' Ben and Andrew and John and I are in John's pillar box red office discussing Ben's Part One and Part Two and I suppose it does go very well, me sipping pineapple juice and crunching my health food bars while the other three smoke cigarettes.

Things do hit a snag when John Nathan-Turner suddenly objects to the Doctor creaming a Dalek with a rocket launcher. This is a major change – a major objection to what I see as the first interesting and exciting thing the Doctor's done in years – and it comes at the end of a long meeting and all at once I'm fed up and quite speechless. So it's Ben who steps in, smooth and diplomatic, and saves the day.

16 February 1988

Andrew Morgan rings up Ben and I join him on an extension and we have an impromptu script conference. We're talking about the scene John Nathan-Turner wants rewritten because all of a sudden he thinks it's uncharacteristic of the Doctor to blast a Dalek with a rocket launcher. Ben describes the rewrite. 'If you do it that way, Ben,' I tell him, 'You can keep the Doctor's line about humans being expert at killing and put it at the end of the scene.' There's a pause on the line and then Ben says to Andrew Morgan, 'You see, Andrew, great minds think alike.'

18 February 1988

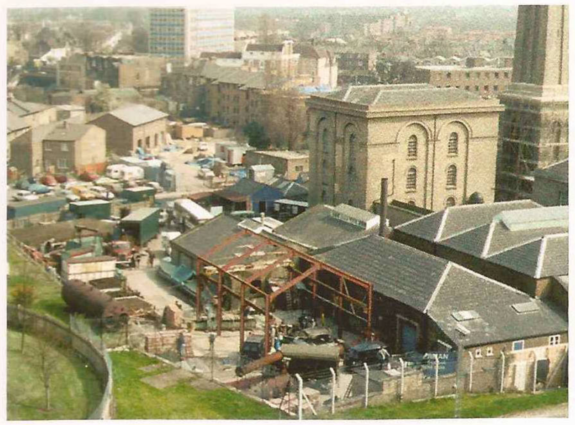
Ben and I are sitting in the big empty office at the end of the corridor, 301 Union House, using it as our rewrite office. 'I want to see this filmed,' says Ben, 'I want the honour and the glory. I want to be interviewed by poisonous fanzines.'

19 February 1988

We have another script conference with Ben, John Nathan-Turner, Andrew Morgan and I. Despite my admiration for Andrew and John as practical programme makers, it's obvious that Ben and I are on a different wavelength. They understand how a story works, but they don't have any feel for SF. They don't grasp the scale of what Ben is doing in his script.

John Nathan-Turner again brings up the issue of the Doctor destroying Daleks, saying it's bloodthirsty and immoral and out of character. And I flip and we actually come close to shouting. 'I'm already letting you bend the Doctor's character as much as I can!' says John. Luckily, the guy with my new computer turns up at this point, and I have to show him where to set it up and it gives me time to cool off. After lunch John has decided to be funny and charming, which he genuinely is, and tells us amusing stories about making *Doctor Who*.

▲ *Writer Ben Aaronovitch gets to grips with an Imperial Dalek!*



▼ *An aerial view of the Totter's Lane junkyard location.*

© David Richardson.

22 February 1988

On Monday it's Ben's birthday. I walk back from Television Centre with him after lunch. 'You I trust,' says Ben. 'And my friend Anna I trust. Everybody else pays cash.' John Nathan-Turner gives Ben a kiddie's birthday card with a badge that says, 'Ban homework,' but which John has amended to read 'Ban rewrites.' At the end of the day we leave John and Tony Holland (the *EastEnders* script editor) in the *Doctor Who* office, drunk as lords, working their way through a giant bottle of wine.

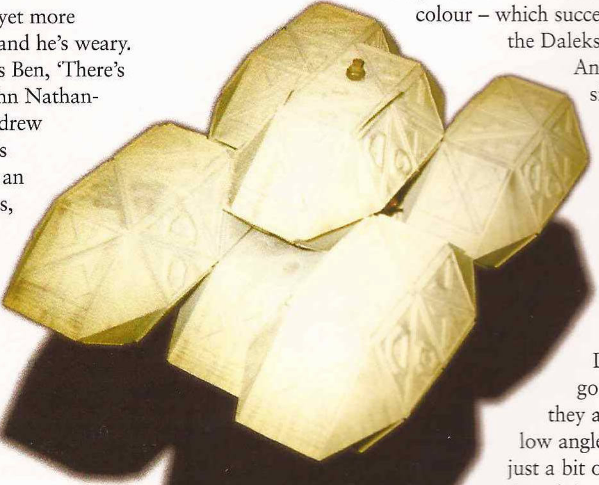
25 February 1988

Our production manager, Michael McDermott, known only to Ben as 'that white-haired guy' is persisting tenaciously in trying to get us to agree that the scene which it is critical to set in a period junkyard (to tie in with ▶

◀ *An Unearthly Child*) doesn't have to be set in a period junkyard.

Sophie Aldred is on the phone in the *Doctor Who* office and Kate Easteal passes her to me. She wants to tell me how much she likes the first two episodes of Ben's script. She wants to know what happens after the Part Two cliffhanger. 'To me, I mean Ace?'

'You get killed, Sophie,' I tell her.



▼ *The impressive model of the Dalek shuttle.*

10 March 1988

Ben's coming in to do yet more revisions on his script and he's weary. 'It's like the NHS,' says Ben, 'There's nothing left to cut.' John Nathan-Turner explodes at Andrew Morgan as we sit in his office. 'It's going to be an unhappy show,' he says, 'I just know it's going to be an unhappy show. We offer people good parts and now we're slashing them to nothing. We're going to have unhappy actors.'

'Yes, that worries me too,' says Andrew Morgan. 'We've moved stuff out of the studio into the OB for you and now you're saying you've got too much OB,' snaps John. 'I'm fed up with this!' John is speaking for Ben and me, too. The re-writes on this script have been simply endless and Ben's right when he says, 'We've cut all the flab, cut all the unnecessary flesh and waste matter. Now we're cutting healthy living tissue.' Ben likes his National Health Service analogy.

'John, you're being unfair,' says Andrew Morgan. 'I just want what we all want. To do the best job possible.' But John remains angry, sulky, silent. It's an uncomfortable moment. I try to ease the situation by saying that if there are major problems with the length of the scripts it's my fault because I should have timed them more accurately. 'That was sweet of you,' says John later, 'But it's not your fault.' 'Actually, I agree,' I tell him. Personally, what I really think is that Andrew has been somewhat panicked by his production manager and chief prophets of doom ('That white-haired guy'). I think that after all the cuts they've demanded, the episodes are actually going to *under*-run.

Sophie Aldred pops into the *Doctor Who* office to borrow some video tapes of the show. She has a cold or a bug of some kind, maybe glandular fever. 'Don't know what it is.'

'The Green Death, Sophie,' says John Nathan-Turner.

I lie awake tonight worrying about Ben's script, running endlessly through the insane cutting we've done on it. I have a shell-shocked sensation about this story now.

14 March 1988

Working late tonight I show Andrew Morgan a tape of *Destiny of the Daleks*, directed by Ken Grieve. ('I bet this over-ran in the studio,' says Andrew.) I've seen just about every Dalek story ever made and this is the only one – or at least the only one in colour – which succeeds in making the Daleks look sinister. Andrew Morgan sits patiently while I wind the tape to the various scenes I've noted on a list. Watching with Andrew it becomes clear that the reason the Daleks look good in this is that they are seen from low angles or vignetted – just a bit of a Dalek at the edge of the screen, up very close. 'I'll ask for lots of ceilings,' says Andrew Morgan, 'and have them in the foreground a lot.' I can't tell whether he's serious or just placating an obvious imbecile of a script editor. Let's hope the former.

Sylvester came into the office today, praising Ben's script and especially the scenes with the 'No Coloureds' sign and, more importantly, the tea stall scene with the black actor. Maybe we'll get to do it after all.

Andrew Morgan has some more rewrites he wants done, what else is new? But interestingly he's added a line to Ben's script himself which is a very good, weird Doctor-ish line. 'Maybe Andrew is turning into a science-fiction person,' says Ben.

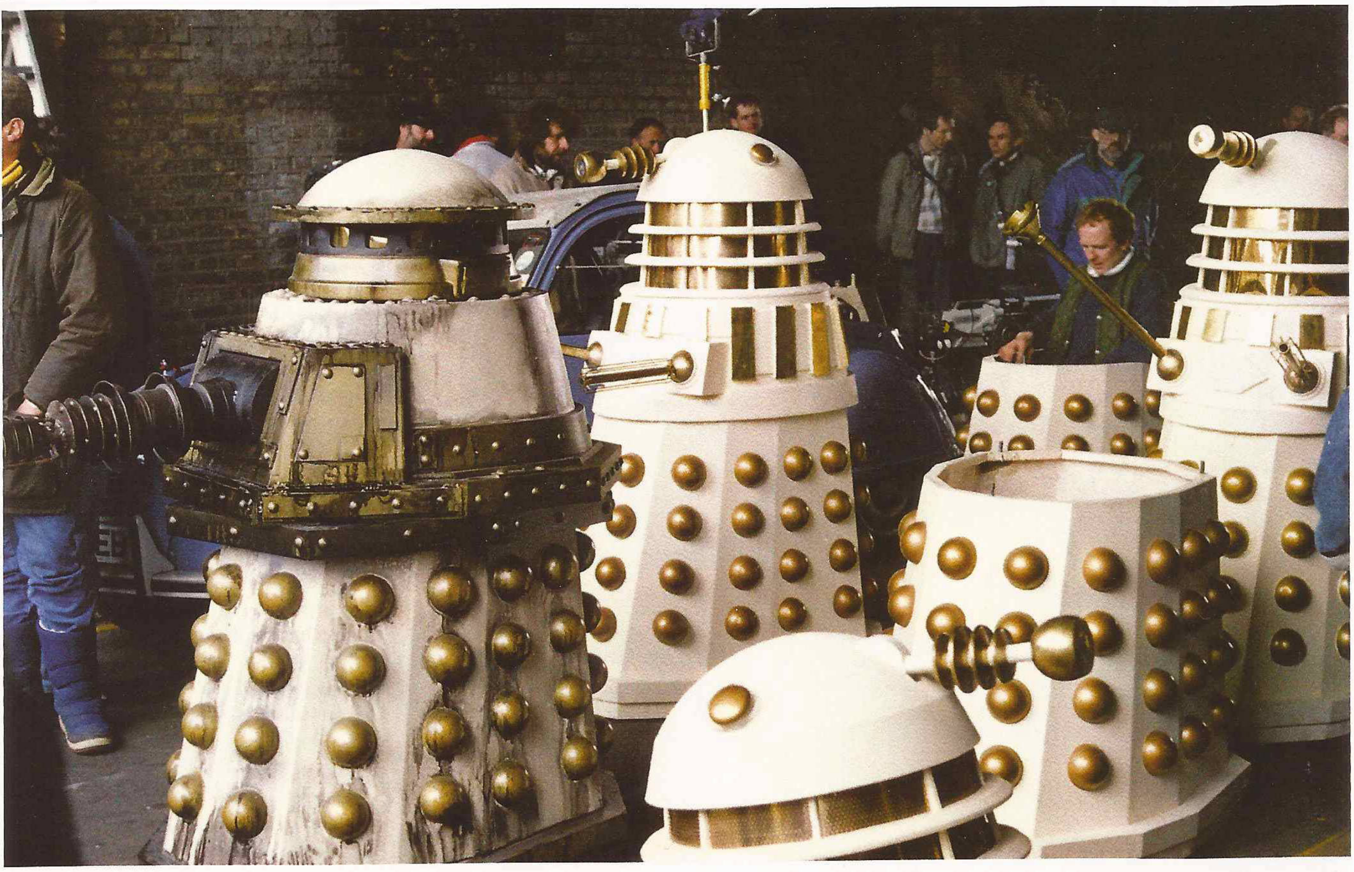
18 March 1988

On Friday morning in the Reception area at Union House Andrew Morgan's team is clustered, standing around waiting for their coach so they can go on a recce. The visual effects assistant is carrying Ace's silver-coloured aluminium-cored baseball bat. I rush upstairs to ring Ben and tell him.

28 March 1988

On Monday we have the read through of Ben's scripts at the Acton Hilton – as the BBC Rehearsal Rooms are called. Jasmine Breaks, the girl who plays the spooky child walks in with her mother. 'Little girl and handler,' whispers Ben. When the little girl starts to read the wrong line, Andrew Morgan says, 'That's not you. That's another Dalek.' Sylvester is cracking jokes as he hesitates over a line: 'With integral... with integral... I've got double integrals.' It's a calculus joke, at that. Sophie is proving good in her first story as a full companion. She's a deft, effortlessly effective actress. Andrew Morgan is reading one of Ben's descriptions from the script: 'Model shot of the Dalek Mothership hanging...' he hesitates. 'Meaty,' says Sophie, providing the next word. 'Meaty and sinister above the Earth,' concludes Andrew. What a terrific description.

▼ *Actors Simon Williams, Sylvester McCoy and Pamela Salem prepare to do battle with a 'little green blob'.*



▲ *The Imperial Dalek operators prepare to go into action under Waterloo Bridge!*

© David Richardson

When we get to the scene with the battle computer (the little girl) collapsing, Ben says 'I think that's one of my most innovative ideas, you know.' Sylvester and Sophie are excitedly humming the *Doctor Who* theme as they finish reading the script. They're a terrific team. Sophie with her Air Wair Doc Marten bag and Sylvester with his Tweetie Pie briefcase.

31 March 1988

Three days later we have a run through of the location stuff in Ben's script, which they begin shooting next week. Sophie, looking beautiful and feisty in a black T-shirt and black gym trousers, swinging a baseball bat at a Dalek. 'All in a day's work,' says Sophie, striking a pose with the bat. All the Daleks are actually little silver-haired old geezers. 'Scene four,' calls Ian Fraser, the new production manager. 'I'm lost, dear,' jokes Andrew Morgan, 'What's that?'

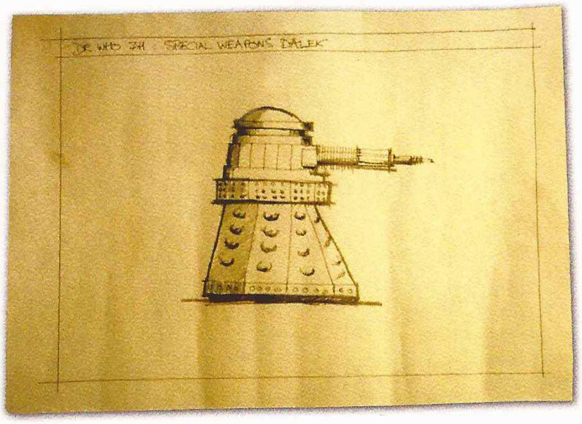
Sophie and Sylvester are great together. They're obviously going to be a hit. There's a prop labelled 'Hand Of Omega' which someone has altered to read 'Hands Off Omega'. The Dalek procession with the coffin looks eerie, even with the little old men in their acryllic jumpers.

4 April 1988

On Monday 4 April 1988 we start shooting. They've opened the pub especially for *Doctor Who*. I'm watching the Daleks roll out of a very nice period warehouse yard on sheets of plywood. They wobble. They bump into the gates, their heads come off, the visual effects assistants have to grab their 'arms' and drag them out of shot at the end of the plywood. And did I mention they wobble?

'Ah, the other fifth wheel,' says Ben as I arrive. It's true, the writer and script editor aren't exactly regarded as a vital part of the working team by this stage of the production. Cool empty London street, a small Waterloo street, south of nowhere, in the warehouse area on a quiet Bank Holiday Monday morning. Sophie Aldred joins us, her hair scraped back and plaited, her face radiant and beautiful, pale with makeup. The Daleks wobble some more as they come off the plywood. 'Go for it, Daleks!' shouts Sophie. Ben lights a cigarette. I suddenly realise to my horror that I'd rather be here in this cold South London street under a grey sky watching the Daleks mess up for the umpteenth take than cosy at home, warm and asleep.

They finally get the shot right. I turn and ask Ben, 'Was that good for you?' 'I'm smoking a cigarette, aren't I?' says Ben, making a post coital joke. The Special Weapons Dalek has an unholy smell of epoxy paint and plastic special effects. The floating, howitzer-bearing weapons platform in Ben's script has become for budgetary reasons the Special Weapons Dalek, a mean-looking, rust-stained, big-gunned, sort of World War I-style of Dalek – a splendid piece of design by Stuart Brisden. I also love his rust encrusted coffin for the Hand of Omega.


DR WHO 7H : SPECIAL WEAPONS DALEK

▼ *The original design drawing for 'Christina' – aka the Special Weapons Dalek!*

I'm standing here thinking that it doesn't matter how good the scripts is, all those months of work by Ben and me, if the Daleks wobble. There's the smell of cut wood in the timber yard. One of the extras playing the Association men is black. I can't believe it! The whole point about the Association is that it's intended to be a fascist, racist, National Front, Oswald Mosley Blackshirt-type organisation. Does no one read the damn scripts? Oddly, Ben doesn't seem too bothered. He says that these type of racist organisations do sometimes have black members. I find this hard to believe, but as usual it turns out he's right.

John Nathan-Turner is watching Sophie on the monitor. 'That noble profile,' says Ben looking at Sophie's face. Her *Batman* earring appears on the monitor screen in close-up. 'Remember this is all creepy creepy,' says Andrew Morgan, 'Children behind the sofa for this one.' There's grit sifting down on me, squatting down in this warehouse yard to watch the monitor they've set up in an abandoned outdoor toilet. 'Dalek plonkers in shot.' 'Where's the reflectors, Danny?' 'We'll lose the wobble in the editing.' I hope so.

Escargots for lunch in a clean, warm white bus decorated with video nasty posters (*Driller Killer*, etc). Sophie is signing autographs for a gang of little kids on BMX bikes. I join her. 'Is that your boyfriend?' says a kid. 'No, he helps to write the scripts,' says Sophie. I'm thinking that's a pretty good, succinct job description.

The chemistry between Sylvester and Sophie is wonderful. The viewing public won't know what hit them. It's the greatest thing since Diana Rigg and Patrick Macnee in *The Avengers*. The ▶

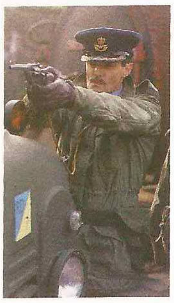
▲ *The team at work in the school playground.*

© Marcus Nickinson

◀ next season of *Doctor Who* won't be a hit; I think it will seep into the public consciousness like a slow-acting drug. The season after will be *huge*.

Sophie shows me the *Watchmen* badge she's added to her jacket. Sylvester the anarchist tries to get me to join them in the garden where they're hiding, just before a take.

The camera is mounted on the back of a blue Citroën 2CV. We're in a tunnel directly beneath Waterloo East station. Stuart Brisden detonates a Dalek at the far end of the road. (I should perhaps mention here that when I asked Mike Tucker and Lindsay McGowan from Visual Effects about Stuart, they said, 'He's good at bangs.') There is a vast explosion. Fragments of Dalek fly through the air. An alarm begins to ring above us, on the railway platform. Within a minute and a half the emergency services begin to arrive. The police, four fire trucks. Local people are pouring out of the council estate across the road. John Nathan-Turner and Ian Fraser are walking around looking like guilty schoolboys.



▲ *Gilmore (Simon Williams) gets his chunky gun out.*

6 April 1988

The second day of shooting falls on my birthday. I walk around to the catering wagon to see if they've got any breakfast left. I walk back with a sausage bun. As I pass a van, the back doors spring open. Sylvester and Sophie are inside. 'Good morning, Andrew,' says Sophie. 'Pull him in here with us,' says Sylvester mischievously. They drag me into the back of the van and I hide under a seat, clutching my sausage buttie as the engine starts and we roar forward into a take.

This location is the back yard of the Living Steam Museum on Green Dragon Lane in Kew. The museum was the site of the BBC visual effects Christmas disco. Sylvester and Sophie leap out of the van. They get the take. I emerge from hiding. I grabbed an upright pole as I pulled myself into the van. The pole is attached to the dummy aerial on the top of the van. The aerial is now considerably lower. I may be immortalised in a continuity cock-up.

Sylvester delivers his line, 'What's the situation?' and opens the side door of the van. He opens it so energetically that he pulls it completely off the van. 'We won't have any more door acting,' says Andrew Morgan.

'I'm going to get my chunky gun out,' says the actor playing Group Captain Gilmore, Simon Williams. He's taking the mickey out of one of Ben's scene directions. A stuntman flies backwards through the air on a wire as a Dalek shoots him. The stuntman hits a wall of corrugated tin and slides down. Spontaneous applause.

Ben has named the Special Weapons Dalek 'Christina' because it reminds him of an ex-girlfriend. Simon Williams and Sylvester show us coin tricks at lunch. Sophie talks about the poll tax. Ben is wearing a bright cotton shirt with African motifs on it. 'I hate this shirt,' he says, 'It was bought for me by the Special Weapons Dalek.'

25 April 1988

We're doing the second block of location shooting, at the school on Macbeth Street. Sophie cheekily pinches Ben's bottom. She stands happily swinging her baseball bat on top of the wooden stairs. When they perform the Ace-Mike argument it makes my eyes sting with tears. Sylv produces a calling card out of thin air. Ben is chuckling uncontrollably at his own lines.

Sophie opens all the remaining windows in the chemistry lab to get the cigarette smoke out. Andrew Morgan comes in and sighs over his shoulder. I overhear some discussion of a future location shoot and I hear the word 'quarry' and my heart sinks.

A few yellow scraps of script record my impression of the studio shoot (on the other side of the script are some scenes in the Dalek Mothership Bridge, with some additional Dalek dialogue written in by hand: 'Davros will save us. Where is Davros?').

28 April 1988

Thursday. It's morning at my girlfriend's flat and I'm flossing my teeth, listening to Bo Didley, gloriously happy about Ben's story and worried that I'm becoming romantically infatuated with our leading actress. I step out into the street and it's a glorious day. It's the last daylight I'll see for a while. We're now shut up in the studio in TV Centre.

The screen in the Dalek shuttle has got the BBC testcard of the little girl on it. A surreal moment. Sophie is running around in striped trousers and a tank

▶ *Emergency! Emergency! The fire brigade investigate a big bang near Waterloo...*

© David Richardson.

▲ *Bits of dismantled Renegade Dalek hang around in Ratcliffe's yard.*

top, wielding her baseball bat, with a look of horror on her face. She's looking spectacularly and wonderfully anachronistic in the 1963 suburban parlour in her 1980s workout gear.

Andrew Morgan is talking to Scott Talbot, our sound man. 'Scott are you going to do some ding dongs? Are you going to do that for us? Doorbells?' Andrew has staged the staircase conversation between the Doctor and Ace brilliantly, with soldiers bursting between them at intervals to give a sense of urgency and authenticity. They're making considerable noise as they dash around, though. Sylv loses his concentration, distracted by some movement by one of the soldier extras. 'The Hand of Omega is the mythical name for... someone's playing with his helmet down there.' General laughter.

'We're going to split the feeds on this, so Camera 4 you'll be on the ISO.' 'Can we have the dead Dalek in the back of 4's shot?' I'm sitting in the gallery, watching a Dalek going up a set of stairs in a cellar set. Voices from the studio floor echo in the darkness. 'No, we have to do it again because of a boom shadow, darling.'

On the monitor there's an eerie frozen image of the little girl in mid blast in a doorway. While we wait for the next shot the little girl talks to the stuntman: 'How many miles an hour does it go?' she asks. 'Not that many.'

Ben is sitting with me, subdued and pale. He's thrown up with stress. Now we're watching the little girl stalk Ace. It's a striking scene. In the control room silence afterwards I say, 'Well it scared me.' Ben says, 'It's creepy, man. I don't want children any more.' We're both in awe of Jasmine Breaks, who plays the sinister little girl. Ben asks Andrew Morgan, 'Where did you find her? An agency called Creepy Kids?' 'She's good, isn't she?' says Andrew happily.

But it isn't just Jasmine Breaks who is brilliant. This whole story is brilliant. Now there's the BBC 1963 callsign up on the shuttle screen, with angular Dalek 'Arabic' script across it. I decide that *Doctor Who* is wonderful when it's set in cosy suburban surroundings. The contrast of the frightening and familiar, the alien and domestic, is great.

▲ *Aaronovitch and Nathan-Turner pose outside the Dalek shuttle.*

◀ *The greatest thing since Patrick Macnee and Diana Rigg: "The viewing public won't know what hit them!"*

There's a long spiel from John Nathan-Turner about why Sophie's *Tin Tin* watch will have to go. There seems to be a bit of conflict between John and Sophie at the moment. Shame about that watch. She'll be upset to part with it. Meanwhile, on the control room screen, Sophie looks positively pre-Raphaelite and radiant with her hair loose in the artificial morning sunlight of the parlour set.

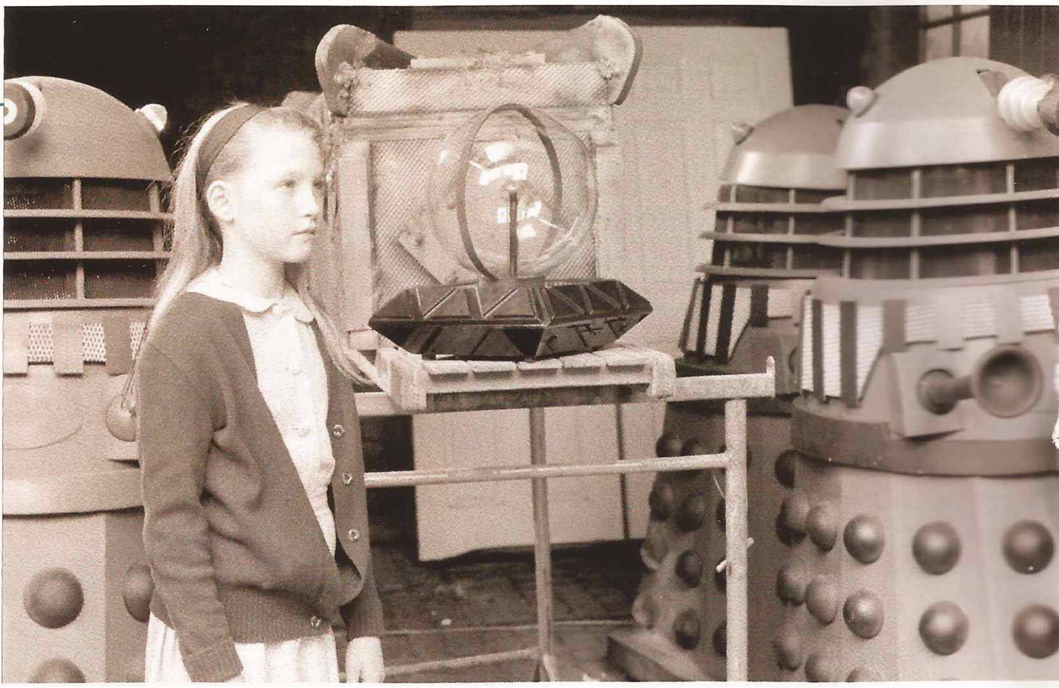
Sophie's big scene commences. It's interrupted almost instantly by drilling from somewhere in the dark mass of Television Centre. We all stop and stare up in silence. The savage sound of the drilling propogates through the big metal beams of the cathedral-like building, like a big insect buzzing. We've ground to a halt.

29 April 1988

Pamela Salem and Karen Gledhill walk by in curlers, carrying a TV. Sylv and Sophie inspect the glittering plasma globe that our prop department has bought to serve as the time controller. 'It's like the inside of my head,' says Sylvester. No, Sylvester, what it's really like is a naff prop that someone with no understanding of science-fiction thought was futuristic and which will already be dated and old hat before this episode is even broadcast.

Technicians moving cables, slapping them on the floor to avoid the Daleks running over them. Camera rehearsal: Sylv is clutching a baseball bat and leaping out of a dry ice filled coffin. Jasmine Breaks is talking to fanzine reporters. Lynn is having her back massaged by an off-duty Dalek. Evil London Transport made me miss the smashing of the transmat.

'That was a little slow.' 'There was a boom shadow in the midshot.' In the gallery you can look from a control ▶



▲ *The little girl from the 'Creepy Kids' agency (Jasmine Breaks) and a devilishly 'futuristic' prop.*

◂ screen depicting the battle computer and the black Dalek to Dave's TV featuring Mrs Thatcher and the transition seems terrifyingly natural.

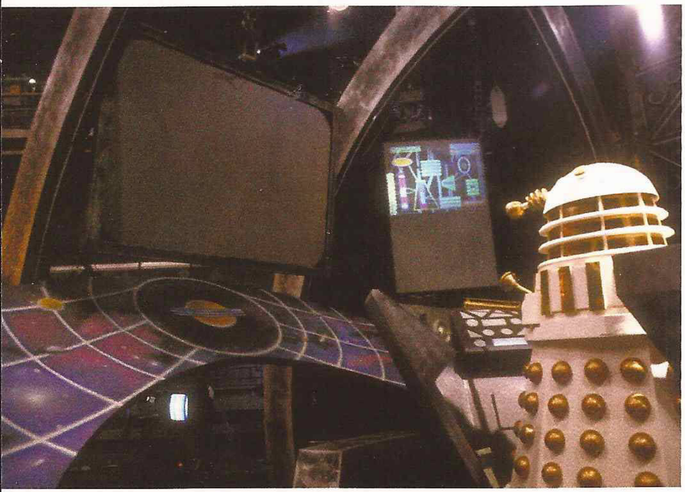
Andrew Morgan is so tense he takes a bar of chocolate out of his bag and begins to glumly crunch it. Sign of extreme strain in our normally unflappable director.

'Time Controller on please. Thank you.' 'I want one of those for my coffee table,' says Shirley the vision mixer. Actually, I predict in a few months she'll be able to have one and this prop will seem about as exotic and futuristic as the digital clocks you see in 1960s futuristic movies. People in *Doctor Who* just don't understand science-fiction or real science technology.

Memo from John: Ace's bomber jacket features an assortment of badges, both as souvenirs of her travels and as an advertisement of her personality. The problem is that Sophie has been adding some badges of her own with going through the proper channels (*ie* the costume department) and there have been continuity problems as a result. And John has flipped.

When I walk into the producer's booth I find John Nathan-Turner and Alan Wareing talking about Sophie. For some reason – perhaps because this is the first proper story they've done together – John and Sophie are totally in conflict. God knows why they've got each other's backs up, but they have.

'We're losing time,' says Andrew Morgan. Martin Collins, the designer, is extremely upset because they're threatening to shoot his set (the Bridge on the Dalek Mothership) without the special neon lights he's painstakingly designed and built – because they can't find the plugs. He's threatening to go down to the studio and stand in the middle of the set so they can't shoot it until someone does find the plugs and they can switch the neons on. Time is running out but Martin is entirely in the right. He's worked hard on the lighting design and he knows it'll be great and he refuses to just abandon it. Where are those damn plugs? Finally they're found, the neon lights go on, and the shooting continues.



▼ *The Dalek mothership control room – complete with special neon lights!*

'What's on desk effects Dave? Anything useful?' 'Am I breaking up?' 'You were but you're better now.' 'Will you tell Terry he forgot to say "Prepare the Assault Shuttle?"' 'Andrew – lighting here. Does the transmat come on during this scene?' Terry Molloy as Davros asks, 'Do I take my cue for closing the shutter from the screen going out of focus?'

John Nathan-Turner suggests another way of doing a shot on the Dalek ship which at the moment just isn't working ('It's just inanimate objects talking'). And John's absolutely right – and I'm beginning to understand why. Learning the grammar of television storytelling is like learning a new language.

It's 9.30 at night. 'Why is Ian Fraser talking in a Dalek voice?' asks Ben. 'Shut up Ben, please,' says Andrew Morgan. Sylvester is repeating the final scene. Pam is saying, 'You weren't ready that time.' She adds firmly, 'Tell them in the control room to wait.' 'Supportive actors week,' says Sophie.

Then it's over. Once again, despite the odds, we've managed to do it all. Champagne in the BBC club bar. Sylvester is drinking Guinness.

Epilogue

Months later, more than a little battle scarred, I sat with John Nathan-Turner for the viewing of *Remembrance of the Daleks*. This was a ritual in which the producer and the script editor sat down with the Head of Drama Series and Serials at the BBC so he could check on their output. The former Head of Drama was Jonathan Powell, who had now moved on to a more powerful position. The man we were dealing with now was Mark Shivas, an experienced producer who had made his name with *The Six Wives of Henry VIII*.

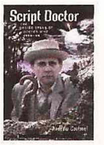
Doctor Who clearly was not Mark Shivas' top priority, but he sat and watched the episodes with us patiently enough. I was rather excited because one of the best and finest moments in *Remembrance* was coming up. It was the scene where Ace is at the boarding house and discovers a sign on the window which says 'No Coloureds'. I was very proud of this scene, which I thought gave an authentic insight into the racist attitudes of the period and powerfully showed Ace's repugnance for them. I felt it was an unusually adult scene for our show and I was keen for Shivas to give us his reaction to it.

So John and I are sitting on the sofa in Shivas' office, watching the tape with him, and the 'No Coloureds' sign scene is coming up. Shivas' phone begins to ring. 'Excuse me,' says Mark Shivas, 'Keep watching.' Shivas goes to his desk and takes the call. The 'No Coloureds' scene unfurls on the screen. Shivas is on the phone, with his back to us. The scene ends. The story moves on to the next scene. Shivas' phonecall ends. He rejoins us. He's missed the whole thing.

I'm aghast and furious, so I do something unprecedented for a script editor in a viewing. I insist that the Head of Drama rewind the tape and watch the bloody scene. John looks at me with a combination of astonishment and amusement. But Mark Shivas indulges me. He rewinds the tape. He watches the scene. He looks at me.

All he said was, 'You should have had her tear up the sign.'

And, of course, he was right. ■



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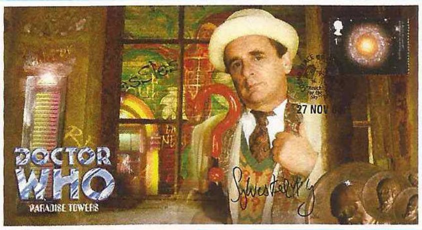
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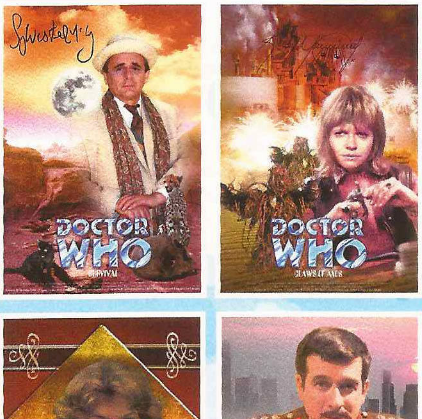
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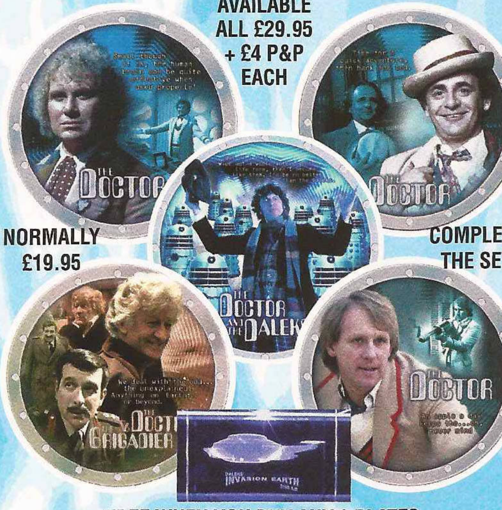
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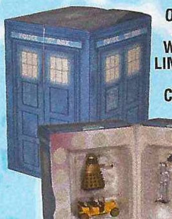

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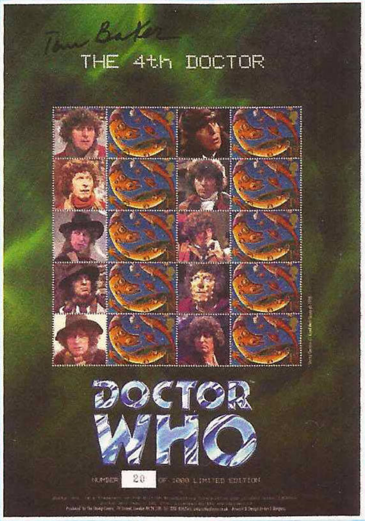
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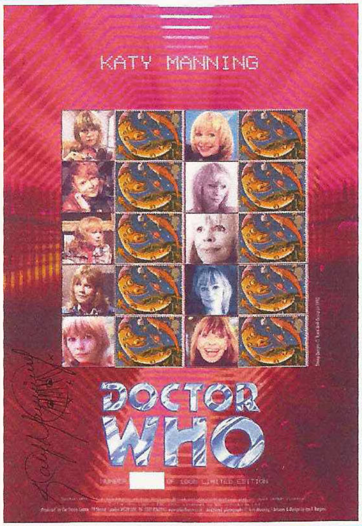
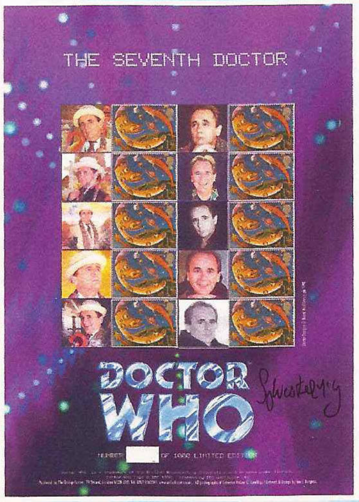

KATY MANNING
DOCTOR WHO


THE SEVENTH DOCTOR
DOCTOR WHO

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JAC

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CLAY

THE TIME TEAM

IN 1999, FOUR INTREPID FANS EMBARKED ON A TELEVISUAL QUEST: TO WATCH ALL 696 EPISODES OF **DOCTOR WHO**. IN ORDER. FROM THE START. THIS IS THEIR ONGOING STORY...

AS A GROWN UP, WITH ONE'S OWN life, it's sometimes easy to avoid visits to the family home. Your job may come with weighty responsibilities, or require a lot of travel. You might have met a girl – perhaps a teacher, a secretary, a journalist – who requires your constant attention. Or perhaps the last time you saw your folks, you became sick with boredom, stuck two fingers up and nicked off with the family car. Whatever the reason, sometimes it's simpler just to stay away.

Each of the Time Team loves their kith and kin, but as they sit down to watch Part One of *The Deadly Assassin*, they can fully appreciate why this 1976 adventure is a serious business for the Doctor. Aside from an uncomfortable reunion a few years ago, it represents his first proper visit to his home planet in centuries. He's received The Summons To Gallifrey, you see – an instruction of such import it deserves some extra capital letters. And a voiceover.

"That's certainly an unusual beginning," says Richard, as the Doctor summarises the background to the Time Lords in a Cecil B DeMille style opening narration. "It's very epic. Very biblical."

As the TARDIS lands in Gallilea – sorry, Gallifrey – the Doctor experiences a vision in which he sees himself deadly assassinating the Time Lord President. Is this the sort of behaviour that made him leave home in the first place?

"The Doctor's nightmare is very effective, isn't it?" observes Clay. "Quite different from what *Doctor Who* usually serves up."

"I miss Sarah," says Jac, our hero having refused to take his girl home to meet the family. "The Doctor's just talking to himself."

"It feels wrong to me," replies Clay. "There's been all this breathless, doom-laden stuff about the 'summons', but all we get is the Doctor, not that fussed, skulking around some dark and rather tatty sets."

Certainly, the Doctor's return home hasn't been greeted with a ticker-tape parade and a brass brand playing the works of Dudley Simpson. (Well, maybe the latter.) Castellan Spandrell – basically the chief of police – has an APB out on him. Chancellor Goth, a kind of Gordon Brown PM-in-waiting, seems particularly annoyed. There's nothing like silver lipstick to accentuate a pout.

"I hate to be such a traditionalist," begins Clay, "but discovering that the Doctor ran away from what seems to be a shabby public school disappoints me a bit. Surely the Doctor should have rebelled against something a little less pitiful? Give me cold, uncaring omnipotence any day."

Events move on apace, and as the Doctor tries to prevent the shooting of the President, there are plotters plotting...

"Ugh!" grunts Richard. "That's rather nasty. An oozing, decaying skeleton!"

"Quite the scariest monster in the series yet," says Peter. "It really is disgusting."

This boggle-eyed sack of roadkill claims to have lured the Doctor into a trap with the help of an unseen associate. Who could this be?

"It's Goth," says Richard. "You can clearly hear it's Goth."

"Call me Ms Thickie," says Ms Jac Thickie. "But I couldn't tell."

When the episode reaches its climax, the Doctor, as predicted, guns down the President.

"What a cliffhanger!" enthuses Richard. "And a freeze frame of the falling victim as well!"

"I'd rather the President had just fallen over properly," replies Clay. "It looks like he's had a bad attack of wind."

"Hang on a second!" exclaims Jac. "'The Master: PETER PRATT' Why are they revealing the identity of the villain in the credits? We don't know it yet!"

During Part Two, the Doctor, charged with being an assassin of the most deadly kind, argues that he wasn't shooting at the President, but at the man who actually committed the murder. A likely story. String him up!

"The plotting is exemplary!" says Clay. "The political crisis on Gallifrey is explained so swiftly but it's so easily gettable. And the Doctor's joy at playing the system by bidding for the Presidency is inspired."

To buy some time, the Doctor stands for high office, leaving him briefly free to prove his innocence. Elsewhere, his unknown enemies – the Master and Goth – continue plotting.

"If that's the Master... what happened?" wonders Peter. "He's unrecognisable, and not just in appearance, also in personality. Where's the charm and grudging respect for the Doctor?"

"He claims to hate the Doctor," comments Jac. "You never got that sense back in the Pertwee years. In fact he seemed to like him in a twisted sort of way. Something pretty awful must have happened to him between then and now."

"As a writer, it seems that Robert Holmes wants to subvert everything," says Clay. "He's toying with Gallifrey, and now he's turned this urbane, witty villain into a skull with boogly eyeballs!"

The Doctor realises that in order to transmit the vision of the assassination into his brain, his enemies must have used the Amplified Panatropic Computations Network – a kind of bio-technical Napster where Time Lords share their brains. To track the Master down, the Doctor plugs himself into the system and finds himself in a wacky dreamscape.

"Wow," says Clay. "Just when you think you've got the story pegged as this political thriller, it turns on a sixpence and suddenly we're on film and being bombarded with surreal images."

"And another excellent cliffhanger," replies Richard. "Some genuine panic on

CLICHÉ COUNTER

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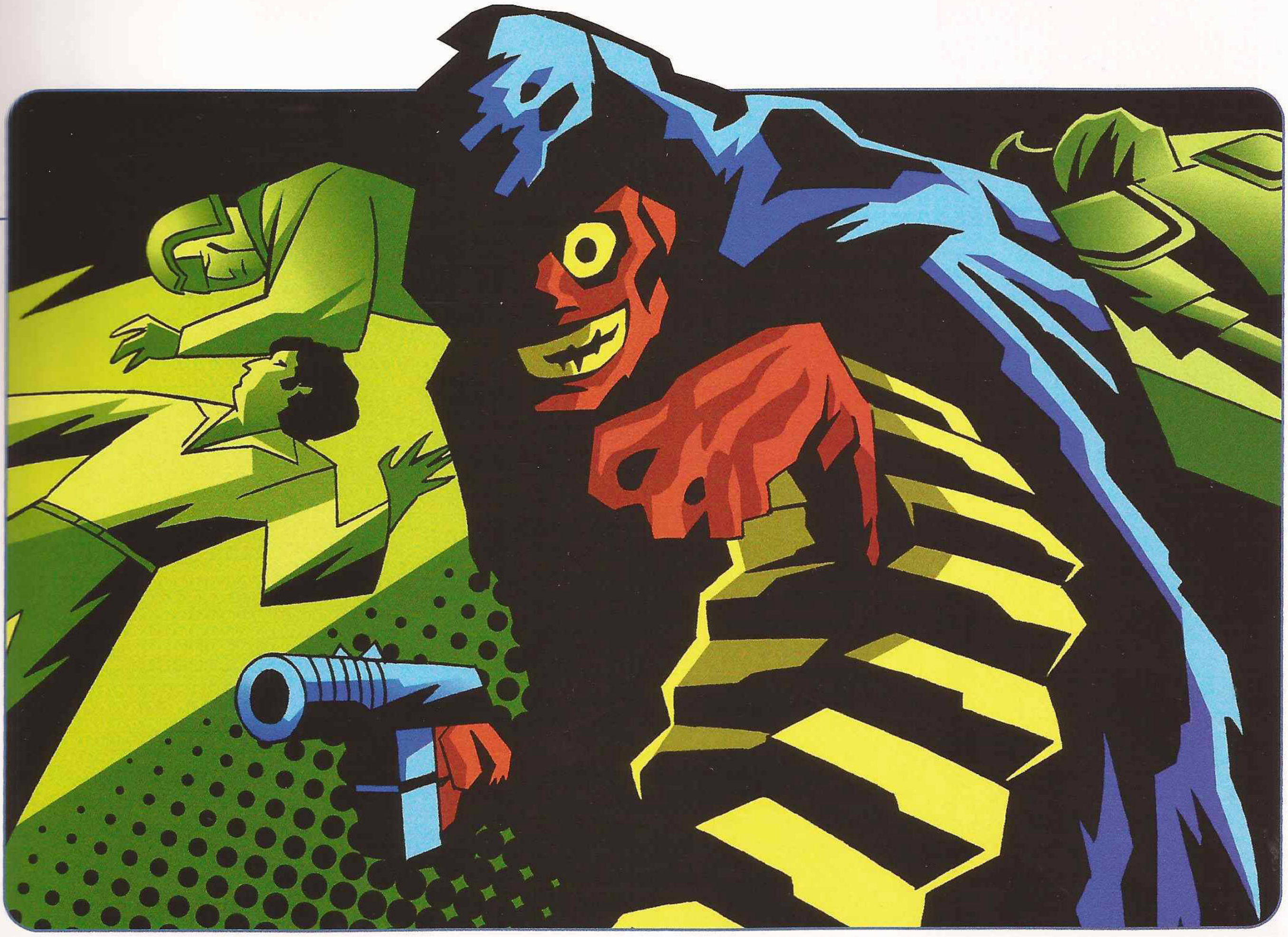
00140

ONE OR MORE REGULARS INCARCERATED

00200



EPISODES 436 TO 443

the Doctor's face there as the train bears down on him!"

"Oh, but that train is painfully rubbish though!" scoffs Clay. "A clattering toy that looks like it should stop at Pet's Corner and the Boating Lake. The Doctor's leg is more likely to de-rail the silly thing."

IN PART THREE, THE DOCTOR attempts to dismiss his surroundings as an illusion, but the brains working against him prove too strong. And so the entire episode plays out as a battle of wits between the Doctor and the APC Net manifestation of his foe – a masked hunter tracking his prey through jungle and swamp.

"Ooh," says Jac with a wince, as the Doctor is wounded. "The director likes his blood and 'real' violence, doesn't he? David Maloney did *Genesis of the Daleks* as well, didn't he? It's very similar in that respect. It's not something I'm keen on in *Who*. Fantasy violence, please. No blood."

"It's good to see some things haven't changed," says Peter. "The Master still seems to miss the obvious. Why not arm his agent with a sub-machine gun?"

"There's remarkably little dialogue in this episode," observes Richard. "The story is played entirely through action. It's a testimony to David Maloney and Tom Baker's skills that it works so well."

Appropriately, most of the episode plays to appreciative silence from our Team. The instalment ends with the Doctor's enemy revealed to be Goth – bullied into fighting by the Master – who then makes a spirited attempt to drown our hero. Don't try this at home kids.

"I'm just surprised it was the drowning that upset Mary Whitehouse," says Clay. "Rather than the blow dart sequence, or the rigged grenade, or the poisoned stream, or the giant spider, or..."

> "If that's the Master... what happened? He's unrecognisable in appearance and personality. Where's the charm?" **PETER**

"So, it was fantastic padding, but what exactly did the Doctor achieve by his trip into the computer?" questions Peter a few minutes into Part Four. "He found out Goth was the baddie, but he didn't find out where the Master accessed the APC Net, which is what he went in there for in the first place. And he locates the Master just by checking the catacombs. And why isn't he surprised by the Master's appearance? Very, very confused now."

We discover that the Master is on the verge of death. After his twelfth regeneration, a Time Lord loses the will to maintain a sensible skin care regime. Near-immortality isn't all laughs, you know.

"Time Lords can only regenerate 12 times?" says Richard. "That's a shocking revelation, isn't it? I thought they lived forever, 'barring accidents'."

Anyway, it seems that the Master has been plotting from the outset to use the ancient power source of Time Lords – a captive black hole called the Eye Of Harmony – to give him a further dozen regenerations. It's complex plan, as Peter elucidates...

"It's totally nuts," he says. "If the Master needs the President's sash and rod to access the Eye of Harmony, why not just nick them? Why all that business with the assassination? And why invite the only person who could stop him to the party? The Master's surpassed himself this time."

"But he couldn't 'nick' the sash and rod," replies Jac. "He needed the old president to die so Goth could become President and then get the sash and... oh, I give up. Yes, there may have been easier ways, and he should have predicted that the Doctor would stop him as usual, but I think it does make sense."

"Frankly, I just think it's a shame that it all ends with a clumsy tussle between the Doctor and the Master on a small flight of steps," says Clay.

After the Master apparently plunges to his doom down a crack in the pavement, the Doctor dusts himself down and prepares to bid farewell to Gallifrey once again. He doesn't even promise to pop back at Christmas.

"It seems odd that it's taken 13 years for the programme to get around doing a proper story on the Doctor's home planet," says Richard. "It's been a good one, but it adds an extra poignancy to the death of Roger Delgado. Wouldn't it have been marvellous for him to have come

▶

Compiled by
GARY GILLATT

Illustrations
ADRIAN SALMON

AND YOU SAID

THE DEADLY ASSASSIN

"Incredibly, most of *Doctor Who*'s future mythology is established in the course of this one story – much of it in the first half of Part One!"

ROBERT KEELEY, E-MAIL

"How come the great and powerful Lords of Time can't manage a single window in their Citadel? Are they so self-absorbed? Is the view so horrible?"

KEITH HOWLAND, USA

"The fact is Tom Baker proved his point. The Doctor – or at least his Doctor – can work just as well without companions. In fact, the viewer to this story feels more intimate with the character and his solo struggle."

ROBIN CALVERT, POULTON-LE-FYLDE

"The Master and Goth must have deliberately chosen horrors from 20th century Earth to go after the Doctor with, as though they're using the worst aspects of the people he likes so much to get to him."

STEVE MANFRED, WISCONSIN, USA

"Why is the Master lying in state with Goth and the President? If death's so rare that *everyone* gets displayed, what about the guard, Solis, Runcible and the Action Man?"

IAIN CAMERON, E-MAIL

"Borusa is the most gloriously camp and cynical TV politician until Francis Urquhart. Just as shocking, just as irresistible, and just as nasty a taste left in your mouth."

ALEX WILCOCK, ISLE OF DOGS

THE FACE OF EVIL

"It's risky to start a companion off with a denial of God, but refreshing, isn't it? They were really trying hard to get up Mrs Whitehouse's nose (and end up climbing Tom's). Some sort of award is in order."

ALEX WILCOCK, ISLE OF DOGS

"Unlike *The Deadly Assassin* the cliffhangers focus on suspense and

---

back to play a bitter old Master one last time?"

"That is a shame," nods Peter. "It's story that could so easily have been awful. It was overloaded with jargon and continuity, it further eroded the mystery of the 'Who' in *Doctor Who* and it had a very silly plot. But despite that, it proved very exciting and imaginative."

"I didn't totally enjoy it," replies Clay. "It all seemed a little bit self-indulgent and I do find it impossible to believe that the Doctor – Tom's Doctor in particular – could possibly have come from that shabby little planet. But maybe that's the point. Plus the story does dribble to a halt rather – which is becoming quite a common problem of late..."

But here's a twist: the Master is still alive, and makes good his escape in TARDIS disguised as a longcase clock.

"It's great to know he's still out there, and it's the ideal ending to a great story," says Richard. "Nine out of ten, Doctor."

FIFTEEN MINUTES LATER, AND FAR ACROSS the galaxy, some savages are having a pow-wow in a hut. The subject of the debate is a lass named Leela – pretty as a picture – who has blasphemed against her tribe's god, Xoanon. He may be one of the few *Doctor Who* deities acceptable in a game of Scrabble (13 points), but Leela believes that Xoanan is a fiction maintained by his high priest, Neeva, to keep the tribe of Sevateem in line. For this dangerous individualism, Leela is banished to the jungle – after all, there's no 'I' in 'teem'.

"Getting rid of the only girl in the village?" ponders Peter. "Big mistake."

Neeva probably won't miss her, if his neatly-trimmed beard, shaved head and fetching leather chaps are anything to go by.

> "It's a nice classic sci-fi story: the descendants of space travellers have forgotten their roots. Plus it uses time travel really cleverly. That's so rare!" **JAC**

"It's a bit of a shock that Neeva really does communicate with his god," says Clay. "After so many years of watching high priests in *Doctor Who* prey upon the gullible, it's very effective."

Out in the jungle, the newly-arrived Doctor bumps into Leela. You can sense that it's the beginning of a beautiful friendship.

"It's a lovely, gentle introductory scene for them," says Richard. "The Doctor's warm and friendly nature is really very endearing."

"The Doctor needs a special friend, doesn't he?" adds Peter. " He's incomplete without a companion."

"And it might just stop him talking to himself," says Jac. "Or to the camera. I hate that."

We quickly learn that things aren't what they ever seem in the tribe of the Sevateem. The village is scattered with bits and pieces of gadgetry, showing that Leela's people obviously had some hi-tech ancestors. And the Doctor has obviously visited before, given that his face is carved across half a mountainside. (One can only imagine a *Doctor Who* fan left in charge of Mount Rushmore. "Right! Pertwee next!")

"It's a nice classic sci-fi story," says Jac. "The descendants of space travellers have forgotten their roots. And how fantastic that it's actually using time-travel within the story – the Doctor's been here before. That hardly ever happens, and it's such a waste."

"I love these jungle scenes," says Richard, as Part Two begins. "It's a great set of muted colours and it really benefits being shot of film. It reminds me of the petrified jungle in the first Dalek story."

"Look!" shouts Jac. "Another woman! Non-speaking and on screen for a mere second, but a female! Aside from Leela, that's the only other woman we've seen today."

Through a combination of fast talking and sharp shooting, the Doctor has found friends in the Sevateem. He's also discovered that Xoanon speaks with the Doctor's own velvety tones. If it wasn't already a god, Xoanon could make a fortune through voiceover work.

"That's very nicely played," says Clay as the Doctor chats with his sound-alike via a space phone. "I love the way the Doctor is initially flippant but soon becomes bewildered and foreboding. Tom can make things seem really frightening when he wants to."

The Doctor discovers that Xoanon has an axe to grind with him, and is quite willing to put the Sevateem to the sword just to see the Time Lord dead. By Part Three, the Doctor has decided to take the fight to Xoanon, and he and Leela take a trip through the mouth of the idol on the mountainside.

"Well done to Chris Boucher for avoiding the usual Part Three dullness by completely changing the location and giving us a bunch of new characters," says Clay. "I especially like Jabel, the leader of the Tesh. There's something very

dangerous and creepy behind his constantly smiling politeness towards the Doctor."

The Doctor explains that the Tesh and the Sevateem are both the descendants of a space expeditionary team which crashed on this planet centuries ago. Back in the day, the Doctor helped the survivors by reprogramming their computer, but unfortunately the Doctor's personality became mixed up with that of the machine. The result, the all-powerful Xoanon, has slowly gone mad over the years, and run the planet as an experiment in eugenics. It also orders gin by the gallon and thinks it looks like Shirley Williams.

"The idea of having different voices for Xoanon so as to emphasise the schizophrenic nature of the computer is quite inspired," says Richard.

"But the Doctor's made an incorrect diagnosis," replies Peter. "Xoanon is not schizophrenic, it has a multiple personality disorder."

"What let's things down a bit is Pennant Roberts' direction," says Clay. "He's fine with the talky bits, but he doesn't handle the action very well. The endless scenes of Leela and the Tesh shooting at each other down corridors at each other seem painfully slow. It's a shame that this 'easy' stuff should be handled so badly."

"But give him something complex to do, and he's brilliant," adds Peter. "Look at this cliffhanger – all of Xoanon's voices shouting, and the multiple images of the Doctor on the screens. Absolutely excellent."

"I think it has to be one of the most disturbing scenes of the entire series," boggles Clay. "The Doctor lies cringing on the ground as around him giant images of his own face scream 'Who am I?' in the voice of a child. Argh!"

THE STORY IS ULTIMATELY RESOLVED WITH some technical jiggery-pokery by the Doctor – wiping his personality from Xoanon's program – and a well-timed act of sacrifice by Neeva.

"I like the fact that the end of the main plot comes halfway through the final episode," says Jac. "Because then we then get a charming scene where the Doctor and Leela are entertained by the sane Xoanon, and a brilliant exchange between the Sevateem and the Tesh which demonstrates that the human's problems are actually far from over."

"And it's very funny that the Doctor still displays the sort of dismissiveness which caused the whole mess in the first place," laughs Clay. "Strolling off cheerily back to the TARDIS!"

"I'm glad Leela caught up with him though," says Richard. "She's certainly going to make a very different companion to Sarah. I've really enjoyed this story. It's been a good fun romp with an interesting central concept."

"A clever little story" muses Clay. "Louise Jameson is brilliant as Leela, and the writing is much more thoughtful than usual. Maybe one to be admired rather than adored?"

"I enjoy it a lot more than I expected," says Jac. "I'm not totally sure about this rather brutal companion after the wonderful Sarah, but luckily Louise Jameson is a superb and sympathetic actress, so there's great promise."

"Grrrrr," says Peter. "She'll certainly have this dad watching." ■

mystery rather than the Doctor in immediate mortal peril. A reaction to the criticism of the last story perhaps?"

STEPHEN MARTIN, HINCKLEY

"Part Three, with Leela fighting off enemies while the Doctor meets Xoanon, is a perfect example of how *Doctor Who* can be structured on different levels – for the younger kids, we have the ray-gun battle, and for the older viewers, the fascinating mind-games with the computer."

ROBERT KEELEY, E-MAIL

"Given Tom Baker's ego, was it a good idea to feed it with this image of his head carved into a solid rock hillside?"

STEVE MANFRED, WISCONSIN, USA

In **DWM** 355, The Time Team will be watching the last two episodes of *The Talons of Weng-Chiang*, all of *Horror of Fang Rock* and making a start on *The Invisible Enemy*. If you'd like to join them in their quest, send your thoughts to the usual address, or email them to *dwm@panini.co.uk* marked 'Time Team'. Closing date for comments is 1 March 2005.

COMING IN **DWM** 354

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JULIE GARDNER SPEAKS

Doctor Who's executive producer grants **DWM** a revealing and in-depth interview on the eve of the show's return to BBC One.

EPISODE 1 PREVIEW

The first of our new series preview features looks at début episode *Rose*.

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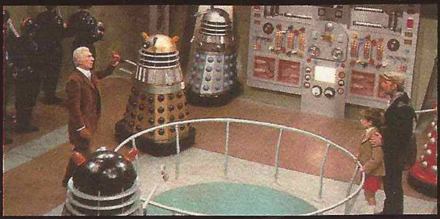
More gossip from **Russell T Davies** in his unmissable *Production Notes*!

LEST WE FORGET...

Gareth Roberts take a tongue-in-cheek look at what's been happening since our favourite TV series went off the air in 1989.

◀ AUTON INVASION!

Shop window mannequins come to life in the first adventure of a new Doctor for a new decade! Eh? What did you think we meant? We're talking about *The Fact of Fiction* on *Spearhead from Space*, dummy! Tsk!



▲ THE DALEK WAR IN COLOUR

Andrew Pixley concludes his two-part *Archive Extra* as he goes behind the scenes of 1966's sci-fi sequel *Daleks – Invasion Earth 2150AD*.

◀ COME IN NUMBER 8

Jon Blum takes a fond look back at the many lives of the Eighth Doctor as his successor prepares to take control of the TARDIS.

PLUS

The Time Team don their deerstalkers and check their Victorian Values as they face *The Talons of Weng-Chiang*! Previews of *Dream Time* and *Doctor Who and the Daleks* on audio, and *The Mind Robber* on DVD! The best *Doctor Who* reviews in *Off the Shelf*, your views given an airing in *DWMail* and all the latest news in *Gallifrey Guardian*.

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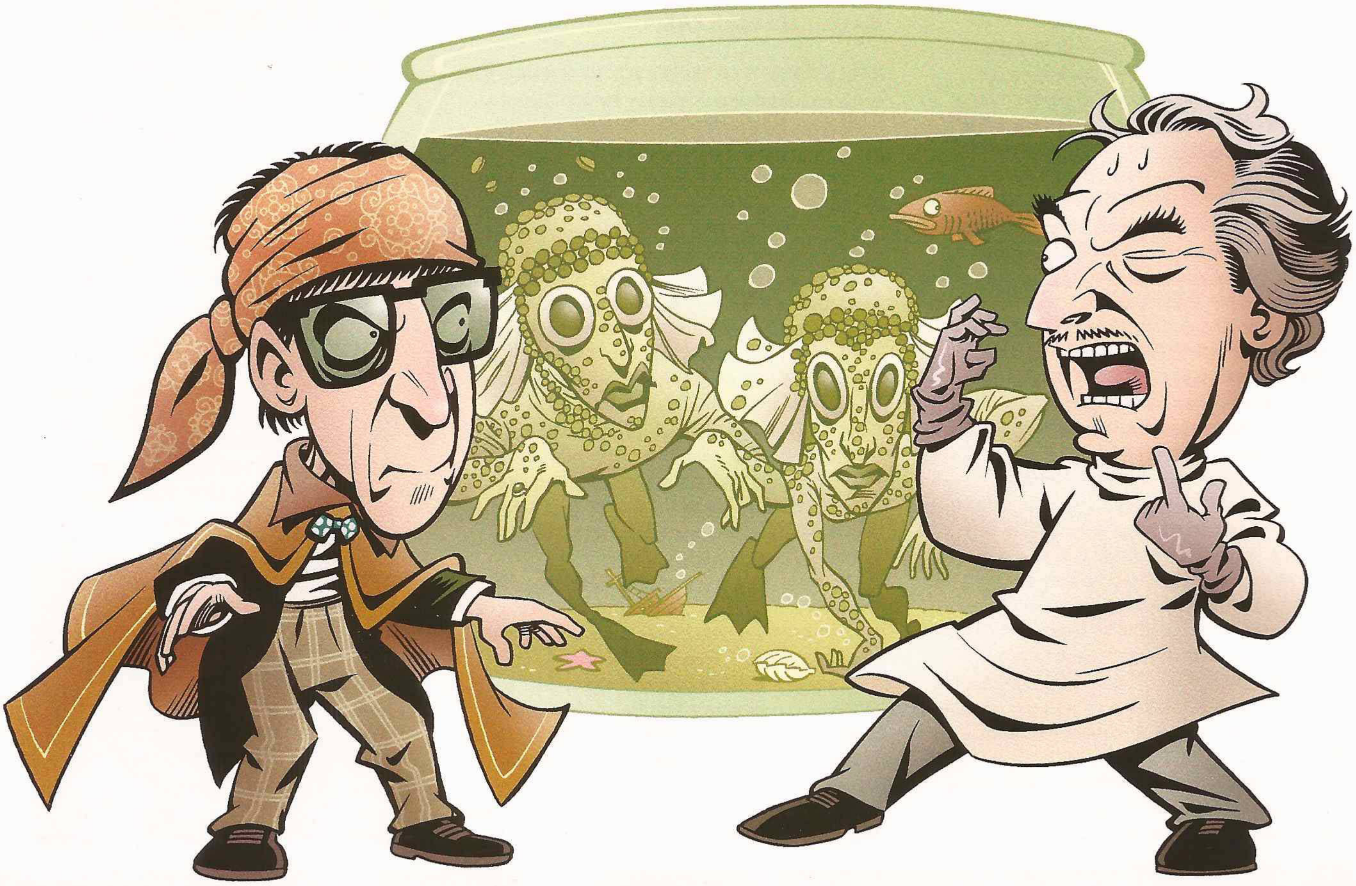

DOCTOR WHO
THE UNDERWATER MENACE

CD BBC Audiobooks | **BY** Geoffrey Orme
PRICE £13.99 | **OUT** 7 February 2005
WWW bbcshop.com

OH DEAR. MUCH AGAINST MY HOPES and wishes, I'm afraid this review of *The Underwater Menace* is going to be a bit predictable. *The Underwater Menace* isn't as awful as its dire reputation, but it is dull – desperately so in some places, and never more than in its sluggishly slow and ham-fistedly constructed first episode. Geoffrey Orme starts his Atlantis-set story not by delivering the TARDIS to one of the city's temples but with a long and unnecessary sequence of the Doctor, Ben, Polly and Jamie exploring a beach and getting captured one by one. The travellers eventually descend into Atlantis via some sort of cave lift, where they're matter-of-factly condemned to sacrifice, their arrival foretold by the living goddess Amdo.

The problem with Orme's script at this point is that it's not only slow but that it doesn't want to show us anything. Rather than see (or in this soundtrack's case, hear) Amdo make her announcement in a ceremony that would allow for some drama and atmosphere, we're just told about it by High Priest Rammo at the same time as the Doctor and his companions are. Consequently, with no build-up, the sacrifice – a clumsy, *Flash Gordon*-style set-up, with the time travellers being dangled over a pool of sharks – seems tacked on and to come out of nowhere. The script is also full of irritating moments where the plot keeps folding back on itself. The Doctor escapes sacrifice by promising to tell Atlantis' self-appointed saviour, the mad and bonkersly-accented Professor Zaroff, a vital secret. Flash forward a few scenes and the Doctor is confessing he's made the secret up. Worse, after being understandably outraged by this deception, Zaroff bizarrely starts to find the whole ruse amusing, chuckling to the Doctor that he has need of a man like him around, by which he presumably means a liar and a nuisance.

BBC AUDIO
DOCTOR WHO
THE UNDERWATER MENACE
BONUS INTERVIEW WITH ANNEKE WILLS
THE ORIGINAL BBC TELEVISION SOUNDTRACK
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Episode 2 is probably the worst of the four, packing Ben and Jamie off down the mines to join forces with two other prisoners in a routine escape plot concerning a disused tunnel. With Polly rescued from undergoing an operation to turn her into a Fish Person, a rare moment of genuine drama, the episode falls upon Zaroff and his plans to raise Atlantis. Joseph Furst's hammy mad Professor has given fans a lot of amusement over the years. His fanatically delivered "Nuzzink in ze vurld can schtop me now!" line from Episode 3, the story's only surviving episode, is undoubtedly what this tale is best-known for. Zaroff is funny in Episode 3 because we don't see much of him. Unfortunately his appeal lessens the longer we stay with him. Zaroff isn't fascinatingly mad, just stupidly so, as his motiveless Plan B, to drain the ocean into the Earth's core, tends to prove.

> "Professor Zaroff isn't fascinatingly mad, but just *stupidly* mad."

Illustration
ROGER
LANGRIDGE

Unusually for a partially missing story, I'd say the one existing episode is clearly the best. Although the story is quite literally treading water with the usual Episode 3 runaround – the marketplace chase being a particularly scrappy example – at least Orme's script briefly gains a sense of pace, a marked contrast to Atlantis' destruction in the flat final episode, which should be full of noise and terror but actually sounds no more dramatic than if the city was being flooded by a running tap.

The only scene to suffer in Episode 3's move from television to audio is the Fish People's strike, a derided sequence where director Julia Smith portrays them lazily swimming about in what looks like a kind of recreational underwater ballet. Aside from the pantomime costumes and sew-on scales of the Fish People, I don't quite understand why this scene is so criticised. It's imaginative and technically brilliant, even if the episode's re-mastering on the recent *Lost in Time* DVD has revealed even more of the kirby wires used to achieve the effect. The audio version, in contrast, is made to feel extremely long by having to be carried solely by some particularly unpleasant music from Dudley Simpson. Much creepier are the low hums and chants he composes for the Temple of Amdo.

Between Zaroff and an equally baffling Second Doctor, Ben, Polly and Jamie tend to get squeezed out of the action, especially new arrival Jamie, who acts first as Ben's companion and then Polly's. This problem might have been eased a little bit if Orme had cut down on his mine prisoners, so, come the rebellion, one of the regulars could have been in the party that goes to persuade the Fish People to strike. Perhaps, inevitably, it's Patrick Troughton who attracts the most attention. His Doctor, disguised as a gypsy musician in the Atlantis marketplace and seen at the beginning irresponsibly wishing to encounter prehistoric monsters, is shown in the last throes of his post-regeneration excesses. It's just a shame Orme doesn't give him something really clever to do instead of twice relying on that old stand-by of the Doctor sabotaging the controls to get himself out of trouble.

Narrating the last of her stories to be released, Anneke Wills gives the now-regular narrator's interview, where she buries the story's shortcomings beneath the joy of working with Pat and co.

The Underwater Menace ends cosily with all the good guys safe and cheerily looking forward to building a new Atlantis. When I was a lass, *TV Comic* used to run adventures like this all the time – old-fashioned, two-dimensional, and a bit aimless.

VANESSA BISHOP

▼ *The somewhat astonishing Fish People from* ***The Underwater Menace****. Audio simply cannot do them justice...*

PAUL McGANN in
DOCTOR WHO
THE LAST
WITH INDIA FISHER AS CHARLEY
AND CONRAD WESTMAAS AS C'RIZZ

DOCTOR WHO
THE LAST

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"WHAT IS THE DIFFERENCE BETWEEN life and death?" ponders the Kro'ka at the outset of this latest Big Finish audio to be set in the universe of the Divergents. It's a question that recurs throughout the play, which explores the cyclical nature of life on a world where death seems almost inevitable not only for the Doctor and his companions, but for every living thing on the planet.

After a brief interlude where the Doctor is again haunted by the ghosts of Adric and Katarina (they've really milked their tragic deaths), he arrives with Charley and C'rizz in the remains of a city that has been wiped out in a nuclear war that has left 90 percent of the planet's inhabitants dead. While the Doctor wanders off to explore, and falls in with the surviving elite in their bunker, Charley is paralyzed by a falling beam, and C'rizz meets the mysterious Requiem and marches on the bunker.

Hopkins is pretty even handed, making this the first real ensemble piece for the current Eighth Doctor team. Of the three plot strands, Charley's should have been the most interesting. After all, when the climax to the first episode is her chilling realisation that she's lost the use of her arms and legs, there's plenty of time to develop this into a real tear-jerker. Hopkins backs away from this, though, and India Fisher's Charley seems more mildly inconvenienced by her condition than profoundly affected by it. This, though, just leaves more room for Conrad Westmaas to get his first big bite of the cherry. *The Last* is the first audio to give C'rizz some real room for development. His optimistic, practical outlook that sees him lead Requiem and the other inhabitants of the ruined city to the bunker to seek shelter and assistance, is coupled with an ongoing inner torment around the death of L'da, and a surprisingly pitiless attitude towards his enemies.

The Doctor, meanwhile, gets trapped in the bunker with the leader of Bortresoye, the quite mad Excelsior, and her sniping Ministers of Peace and War, Voss and Tralfinial. It's in these scenes that the real horror of the situation comes through. The preening Excelsior is more concerned with the arrangements for her victory parade than the deaths of most of her people. Her obsession with getting the perfect 'victory gown', while outside the survivors suffer, is as fine an illustration of the banality of evil as anything, and is reminiscent of Hitler ordering his troops to procure a wedding dress for Eva Braun as Berlin burned.

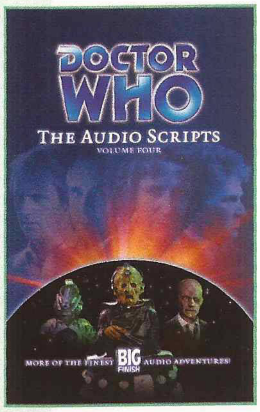
> "This is the first real ensemble piece for the McGann team."

Carolyn Jones' portrayal of Excelsior stays just the right side of over the top – she makes Excelsior into a dangerously capricious woman who would be funny were it not for the fact that she holds the power of life and death, and is unafraid to exercise it. Her stature is further enhanced through the fear her ministers have of her – unwilling to tell her the truth.

The play is steeped in a grim, foreboding atmosphere, helped no end by the mournful, minimal music and some suitably bleak sound effects to represent the devastated surface of Bortresoye. It helps that most of us can picture a post-apocalyptic wasteland from a score of 1980s movies. The script takes on an elegiac tone, and it's well-paced for audio, Hopkins is mindful of the need to keep things clear and steady to help the listener appreciate what's going on. In fact, the play as a whole is superbly crafted for the medium – a small cast of distinctively-voiced characters, locations that can be adequately represented through a few well-chosen effects, and a theme that engages the brain. ▶

DOCTOR WHO: THE AUDIO SCRIPTS Vol 4

BOOK Big Finish | **PRICE** £17.99



BIG FINISH'S FOURTH *DOCTOR* *Who* script book doesn't quite have the same varied mix of supplementary material as Volumes Two or Three, nor the bubbling enthusiasm of Nicholas Briggs' *Dalek Empire* volume, the best of the series so far. But concentrating on the company's 40th anniversary plays, *Omega*, *Davros*, *Master* and *Zagreus*, ensures it's one of the biggest hitters in terms of popular characters and well-received plays, with only the frustratingly unengaging multi-Doctor epic *Zagreus* coming in under par.

Perhaps one explanation for the new material being largely limited to the authors writing about their inspirations is the increased length of each of these plays. Speaking for the 'Villains Trilogy', *Omega* writer Nev Fountain puts this over-running down to the nature of the assignment, where neither a fast-paced adventure story or intimate character piece felt entirely satisfactory, causing each author to end up doing a bit of both. Fountain immediately brings this reviewer on side by crediting Universal's old *Frankenstein* films amongst his influences, even if, in the idea of the Doctor's mind being in Omega's body, he draws from one of the film series' weaker entries.

I was less familiar with the legend of The Flying Dutchman, another of Fountain's influences, and so was grateful for the passage that dealt with its plot. In other places, however, this eagerness to spell things out can become a bit annoying. Mentioning *Omega* guest-star Caroline Munro's appearance in *The Spy Who Loved Me*, the book feels it necessary to put in brackets that this was a 1977 James Bond film. This becomes especially irritating when dealing with basic *Doctor Who* mythology – Joseph Lidster's piece on his *Master* play, for example, that takes us right back to the character's first appearance in *Terror of the Autons*: "Barry Letts and Terrance Dicks wanted to create a Moriarty figure for the Doctor to fight…" the piece continues, pushing the story on to cover the Master's revival in the 1980s. This kind of thing is proving quite a problem at the moment, and is something **DWM** has thought long and hard about. With a new series bringing new fans, there is a certain amount of information that will need to be re-explained. I'm looking over new guidelines at the moment, and they contain a number of things that, for a

◄ The only gripe is that the ending, though entirely logical and appropriate to what's gone before, nonetheless hits the reset switch as far as the TARDIS crew is concerned, which is a shame given the life-changing experiences they live through. And, at 130 minutes, this is well on the way to being a six-parter – if it weren't so good, this reviewer would have some stern words to say about editing. These minor moans aside, though, *The Last* is one of Big Finish's very best productions.

MATT MICHAEL

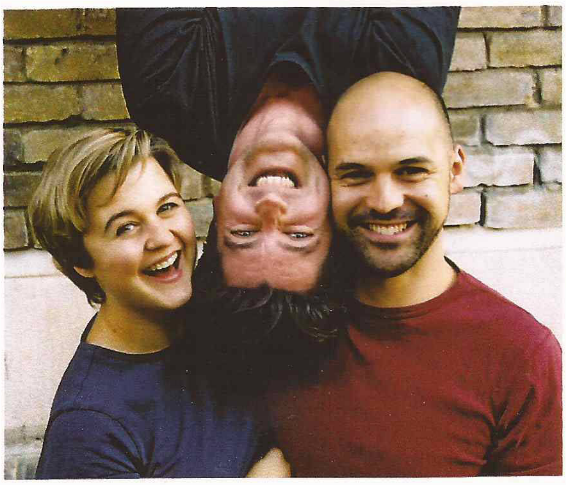
PAUL McGANN is
DOCTOR WHO
CAERDROIA
POLICE BOX
with INDIA FISHER as Charley and CONRAD WESTMAAS as C'rizz

DOCTOR WHO
CAERDROIA

AUDIO DRAMA Big Finish | **BY** Lloyd Rose
PRICE £13.99 | **OUT** Available now
WWW bigfinish.com

OVER THE LAST FEW MONTHS, THE Eighth Doctor and his companions, cut off from the TARDIS, have been sent to various locations within the Divergents' universe apparently at the whim of the Kro'ka, who usually turns up, utters a few enigmatic asides, and then vanishes, leaving the crew to get on with it. This time, though, the Kro'ka is taking a more hands-on role. His unseen masters are displeased with his progress, and so the Kro'ka plans to take direct action.

Lloyd Rose, author of three of the finest BBC Books, has never hidden her admiration for the *New Adventures*, so it's hardly a shock that her first Big Finish audio should be so heavily influenced by the Virgin range. Within the first five minutes of the story, the Kro'ka has used a 'mind blast' to enter the Doctor's brain and strip away the Time Lord's mental barriers. But in a manipulative flourish worthy of his previous self, the Doctor has planned for this eventuality and traps the Kro'ka inside his consciousness where he can be pumped for information. It's a bold opening that simultaneously displays all of the strengths and weaknesses of the play. There are some great ideas here, and a lot of fun to be had, but ultimately *Caerdroia* would work better as a novel or TV script than an audio – the author struggles to indicate the alien weirdness of the Doctor's mind through sound alone.


▼ *India Fisher (Charley), Stephen Perring (The Kro'ka) and Conrad Westmaas (C'rizz) don't seem too upset to leave the Divergents' universe behind!*

Having bullied the Kro'ka into revealing the location of the Divergents' command centre, the Doctor, Charley and C'rizz travel to Caerdroia, a town dominated by an enormous castle that, with echoes of *Castrovalva*, keeps changing its geography. Once there, the crew are confronted by a bizarre cliffhanger – there are now three Doctors! The opportunity to play three versions of his character gives McGann more to do than other recent plays, and he has a lot of fun with the two duplicates, one of whom is childlike and innocent, while the other is grumpy and cold. McGann plays the first with the same air of wide-eyed excitement and wonder he had in the very first audios, and for the second uses the steel and fire that have been briefly glimpsed in the earlier stories of the current arc. Even the normal Doctor sounds livelier than he has done of late. There's something genuinely chilling in the way that the nasty Doctor remorselessly confronts the Kro'ka and enters his brain to get the information he wants, particularly given that in an earlier scene, 'our' Doctor's sense of decency prevented him from torturing the Kro'ka to find the location of the TARDIS. But while this triple role gives McGann the chance to demonstrate his range, again it's a visual idea that's not best suited to audio. When the three Doctors meet up, it's difficult to work out which is which.

> This play shows only flashes of Rose's talent."

With the Doctors getting the lion's share of the script, there's not much for Charley and C'rizz to do. Fortunately, India Fisher and Conrad Westmaas are at their very best, insolently taunting the Kro'ka before they pair up with the duplicate Doctors. Faced with the childlike Doctor, C'rizz gets the chance to take the lead, giving Westmaas some great scenes where he's forced to endure the Doctor's hyperactivity with tight-lipped resignation. Meanwhile, Charley uncharacteristically loses her temper with the nasty Doctor as the two of them are trapped inside a giant cuckoo clock. Although it's not really clear why Charley would rise to the Doctor's negativity given that she knows this is a summation of his darker side, it does result in some very entertaining moments of mutual flouncing.

Sadly, the final episode fails to clarify the bizarre happenings of Parts One to Three, although it does lead to a powerful climax that strongly sets up the next instalment. For an author who is so strong on her atmospheric visuals – be they dank New Orleans streets, swirling London fog or a Swiss glacier – the challenge of writing for audio results in a bewildering and oblique play that shows only brief flashes of her talent. After the brilliance of Rose's *Doctor Who* books, and the preceding Big Finish audio, *The Last*, *Caerdroia* is disappointing.

MATT MICHAEL

PAUL McGANN in
DOCTOR WHO
THE NEXT LIFE
with DAPHNE ASHBROOK, PAUL DARROW and DON WARRINGTON as RASSILON
and INDIA FISHER as CHARLEY
& CONRAD WESTMAAS as C'RIZZ

DOCTOR WHO

THE NEXT LIFE

AUDIO DRAMA Big Finish | **BY** Alan Barnes and Gary Russell | **PRICE** £14.99
OUT Available now | **WWW** bigfinish.com

CONCLUDING THE TWO-SEASON story arc that has seen the Eighth Doctor, Charley and C'rizz trapped in the universe of the Divergents, *The Next Life* has the unenviable task of prematurely tying up the plot threads of the last year's worth of audios. Fresh from pulling off a similar trick in *Zagreus*, Alan Barnes and Gary Russell are the men for the job, and again they get three discs to do it in.

Beginning with the TARDIS plunging uncontrollably into the atmosphere of a mysterious blue planet, *The Next Life* quickly develops into the kind of strange, dream-like tale familiar from *Zagreus*, right down to having Charley visited by her mother (again played by Anneke Wills). Meanwhile, C'rizz is forced to re-live the morning of his wedding to L'da, the last moments of normality before the Kromon – and the Doctor – entered his life. The opening episodes are the most effective, affording India Fisher and Conrad Westmaas some great scenes, and featuring a lot of portentous dialogue about death and the afterlife. In particular, Charley's musings about how hardened to death she has become in her travels, and her encounter with Simon Murchford, whose identity she stole to board the R-101 all those years ago, suggest that this will be a crucial story for her. It is, but perhaps not quite in the way the listener is led to expect.

> "Many of the loose ends are wrapped up in interesting ways."

C'rizz also gets closure of sorts to his relationships with L'da, the Doctor and Charley, and with Guidance, leader of the Church of the Foundation, whose ties to C'rizz are more than they first appear. His tendency to fall under the spell of this week's villain is addressed in a very satisfactory way – part of the audio's wider remit to wrap up the plots of the curtailed arc, one which is fulfilled admirably, and without recourse to loads of "if you recall..." dialogue. Zagreus and the anti-time virus, the Doctor and Charley's experiences in *Scherzo*, Rassilon's villainy and the Divergent universe's life cycle are all tackled and resolved in a variety of fairly original and interesting ways. What's most impressive is that Barnes and Russell do all of the above without blowing anything up, wiping anyone's memory, or cutting any corners. And if there are any reset switches pressed, they're only the ones that have been built into this arc from the outset.

The only downside to this approach is that the later episodes tend to feature a lot of plot and not so much character, with revelations coming thicker and faster than in a Christmas episode of Eastenders. Plus, with Charley and C'rizz getting such a big slice of the action in the first two parts, and with Rassilon, Perfection, Keep, Guidance and the Kro'ka vying for space, the Doctor is a bit marginal. True, McGann gets some smashing scenes with Daphne Ashbrook at her scatty best as the randy Perfection, but he's overshadowed by Paul Darrow, whose Guidance starts off as a surprisingly understated menace before rising to a gleeful, over-enunciating fanatic, and by Don Warrington's ▶

DOCTOR WHO FORUM

▲ *Longleat in 1983. Our version of Woodstock, apparently. Only more overcast. And with John Leeson.*

while, will feel awkward and unnatural. Producer John Nathan-Turner is no longer 'JN-T', for example. A Big Finish script book, though, is a specialist publication by its very nature and as it would be an unlikely place for any new fan to start learning facts about the series, this level of clarification seems rather unnecessary.

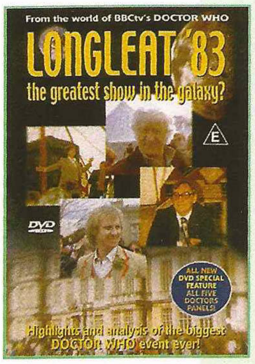
One amusing theme that comes out of the 'Villains Trilogy' pieces is how each author thought that his villain was the most difficult to write for. Lance Parkin argues that Davros isn't that well defined on television and that we don't actually know that much about him; Fountain that Omega's backstory offered only potentially predictable storylines; and Lidster that the Master is a character who acts without motives or reason. Of course, all of these problems pale alongside *Zagreus*, and Alan Barnes' and Gary Russell's concern of how to find an original approach to the multi-Doctor story. The idea of celebrating the actors rather than the characters by giving them other roles to play was a nice one, but it's also a very visual one and sadly, long outstays its welcome.

VANESSA BISHOP

LONGLEAT '83: THE GREATEST SHOW IN THE GALAXY

DVD Reeltime Pictures | **PRICE** £13.99

REELTIME'S DOCUMENTARY ON THE legendary Longleat '83 celebration receives a quick release onto DVD, to make use of unedited material of all five Doctors' guest panels that, offered as 'extras', have swelled the documentary's original running time from an hour to 160 minutes.


From the world of BBCtv's DOCTOR WHO
LONGLEAT '83
the greatest show in the galaxy?
E
DVD
ALL NEW DVD SPECIAL FEATURE ALL FIVE DOCTORS PANELS!
Highlights and analysis of the biggest DOCTOR WHO event ever!

The 20th anniversary celebration is often thought of as *Doctor Who's* Woodstock, and Reeltime's film, presented by John Leeson, John Nathan-Turner and BBC Events Organiser Lorne Martin, is a nostalgic look back to two days 22 years ago when *Doctor Who* felt like the biggest thing on the planet.

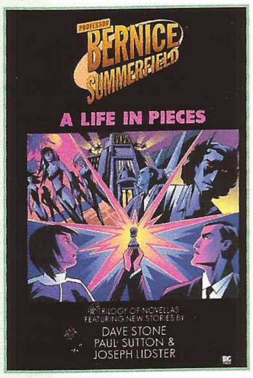
Those who did brave the 60,000 strong crowd will be interested to find that this highlights the event's failures as well as its successes. For those that didn't go or weren't born, however, I doubt the horror stories of four-hour queues and the heavy-handed attitudes of the real soldiers enrolled to steward the celebration will knock too many corners off this unique event. What will strike everyone, particularly the modern convention attendee, is how primitive and ramshackle it all looks. The auction area looks like a cattle market and the merchandise tent like a TWG jumble sale.

As for the 'extra' material, most of it is exceptionally grainy and a bit of an uphill struggle to watch. Recorded by fans Roger Stevens and Daniel Cohen on very early VHS cameras, the marquees the interviews were recorded in let in very little light, and the sound quality is appalling. Watching it, one friend who attended the event quipped "It's just like being there. I couldn't see or hear anything then, either."

VANESSA BISHOP

PROFESSOR BERNICE SUMMERFIELD: A LIFE IN PIECES

BOOK Big Finish | **PRICE** £14.99



UNUSUALLY, IT'S NOT PROFESSOR Bernice Summerfield who's in trouble in Big Finish's latest story collection but ex-husband Jason Kane, on trial for murder and the theft of an ancient chess-pieced shaped relic. *A Life in Pieces* knits together the story of Jason's alleged part in these crimes from the events of three distinctly different novellas. From his surprise arrest at the end of the opening story to the factual accounts of the last, the book opens up a mystery that leaves the reader to draw their own conclusions as to his guilt.

The first story, Dave Stone's entertaining and cartoonish *Zardox Break*, finds Benny and Jason the subject of reality television show *Celebrity Split*. Typically OTT, Stone manages to include references as diverse as *The Omen* and *Pop Idol*. The tone changes dramatically with Paul Sutton's nail-biting Earth-based thriller, *The Purpura Pawn*, the name of the stolen relic. As news of Jason's arrest spreads, so does the desire to own the stolen artefact, so off set Big Finish regulars Bev Tarrant and Adrian Wall on a mission to secure it for Irving Braxiatel's Collection. Sutton's Brax is the highlight of the story who, in keeping with other recent appearances in Benny's audio range, is made to appear like a grand and sinister manipulator.

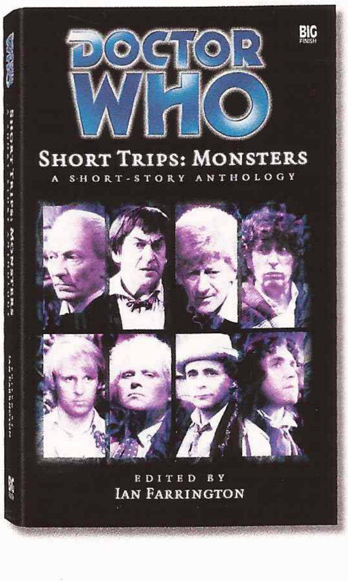
▲ *Never mind all that soul-searching, Sarah Jane has the answer in a story from* ***Short Trips: Monsters.***

◄ Rassilon. The latter's similarities to that other hammy Time Lord legend, Omega, are never clearer than they are here – both are trapped in another universe, desperate to get back. Both need the Doctor to do so, and both fatally overestimate their own intelligence.

The theme of the "next life" is one that's returned to throughout the audio, with Barnes and Russell exploring its multiple meanings – death and rebirth, getting married and starting a family. Ultimately, the title's significance is more prosaic, referring to the endless cycle of the Divergent universe, foreshadowed in *The Last*, and which provides the audio's most memorably disturbing moment.

Equally prosaically, the initial, ethereal atmosphere of Parts One and Two turns into a soapier story, replete with betrayals, shock reveals and sudden twists. If the suggestion that nobody is as they appear, and nothing can be accepted at face value is a cliché, then it's one that is handled with such gusto that it hardly matters. What does matter is that Barnes and Russell have pulled off another grand season finalé, one that answers all the important questions, and once more ends with a killer cliffhanger that leaves the listener begging to know what happens next for the Eighth Doctor.

MATT MICHAEL



DOCTOR WHO

SHORT TRIPS: MONSTERS

SHORT STORY COLLECTION Big Finish
EDITED BY Ian Farrington | **PRICE** £14.99
OUT Available now | **WWW** bigfinish.com

SHORT TRIPS: MONSTERS SOUNDS like it should be an obvious winner, given how central these bug-eyed creatures are to *Doctor Who*. However, rather than giving us a carnival of the beasties, Big Finish has produced an uneven collection that focuses rather more on semantics and the definition of monstrousness than it does on behind-the-sofa scares. The result is surprisingly monster-lite.

Best Seller gets the collection off to a fairly dismal start. Revolving around an addictive e-book, it's uneven in tone and execution, with a disappointingly crass twist in the tail. Jim Mortimore's *From Eternity* is more consistent in its story of an ancient being witnessing the rise and fall of planets. However, in its high-minded, 'pure SF' credentials, and the absence of the Doctor, it doesn't feel much like *Doctor Who*. Equally highbrow is *Last Rites* by Marc Platt, a puzzling and not particularly pleasing tale of a planet with a highly polluted atmosphere being taken over by rats.

> "This book is surprisingly 'monster-lite'."

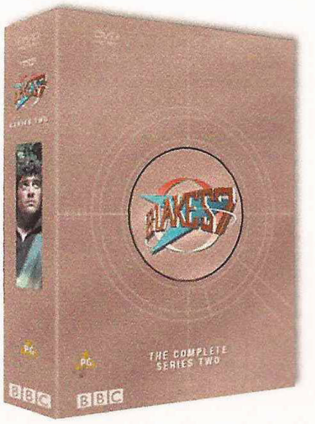
The Touch of the Nurazh is more straightforwardly enjoyable, featuring Jo and the Third Doctor tackling the Master and an alien invasion in a nursing home. It's only let down by a continuity-driven ending. Meanwhile, Matt Grady's *Flashpoint* is an engaging story of obsession, including an ageing Liz Shaw working with the Fifth Doctor to discover the secret of an ancient artefact.

The Seventh Doctor says of *These Things Take Time*, "it's an adventure we never had." Given how completely out of character he, Ace and even new-boy Hex (here written as an irritating yoof-TV presenter) all seem, you can well believe it. Plus, in a case of false advertising, it doesn't feature any monsters. *Categorical Imperative* by Simon Guerrier is far better. Returning to the premise of *Genesis of the Daleks* – could you kill baby Hitler? – Sarah Jane comes up with a humane solution, succeeding where the Doctor could not.

Trapped!, like several other stories in the collection, explores the possibility that the Doctor has become the monster. This time it's the Sixth Doctor and Peri tracking a vicious vampire through the city, with the Doctor spectacularly and horribly failing to find another way. If the story is a bit overwrought and unsubtle, it certainly tackles the 'Monsters' theme head on, and is one of the stand-outs of the anthology. *Not So Much a Programme, More a Way of Life*, one of Anthony Keetch's regular tongue-in-cheek tales, is far from being his best. Its derivative plot, familiar from countless pieces of fan-fiction, features monsters invading Earth through the medium of television.

Screamager is a sweet, slight story that sees Victoria threatened by a screeching Banshee in medieval Ireland. The twist is obvious, but amusing. Finally, Steve Lyons' *The Colour of Monsters* is the crowning piece in the collection. It's not the first time Lyons has told a story from the monster's point of view (he did the same in *The Final Sanction*), but it is the most lyrical and moving piece in the book, and the one that best illustrates what it is to be a *Doctor Who* monster.

MATT MICHAEL



BLAKE'S 7: SERIES TWO

DVD BBC Worldwide | **BY** Terry Nation, Chris Boucher, Robert Holmes *et al* | **PRICE** £49.99
OUT Available now | **WWW** bbcshop.com

A FEW YEARS AGO I WROTE A SERIES for this very space comic under the title *Everything I Needed To Know About Life I Learnt From Doctor Who*. Well, that was a lie. Everything I needed to know about life I learnt from *Blake's 7*, and Series Two in particular; the big lesson is that idealists of any persuasion are dangerous.

After the solid set-up of the first series, Terry Nation takes a back seat in the writing, allowing script editor and *Doctor Who* stalwart Chris Boucher to expand on the original. Boucher's wit and invention slices through the simplicity of *Blake's 7's* 1930s cinema serial morality; to his eternal credit he doses Nation's rather pulpish scenario with an acrid political astuteness. As only Avon can see, Blake is now a monomaniacal nutter with a band of gormless followers taken in by his passive aggressive approach. "You think he was faking?" asks Jenna when Blake expresses remorse for the crew after a disastrous attack on Earth. "Everything but the self-pity," says Avon, "that was real enough."

The Federation is no longer a faceless evil empire; Servalan is revealed to be an overgrown spoilt brat with no concern for anybody but herself, and Travis, played by Brian Croucher as a paranoid Cockney bruiser, is chewed up and spat out by the military system he dedicated his life to.

The highlight among Boucher's scripts is *Trial*, directed brilliantly by *Doctor Who*'s most uncelebrated genius Derek Martinus. This contrasts Blake's symbolic suicide on a jungle planet (the blueprint for *Full Circle*'s Alzarius) with Travis' military tribunal on a charge conveniently dug up by Servalan.

She gets up to similar tricks in Robert Holmes' marvellous *Gambit*, set in the neutral gambling town of Freedom City. If you love *Doctor Who*, you *need* to see this. John Leeson wearing a candelabra, Vila playing Speed Chess with Mr Sin, Amelia Ducat in black tights up to the crutch, and perhaps Holmes' best ever line as Servalan tells her assistant "I shall eviscerate that vulpine degenerate with a short and very blunt knife."

There are also a couple of duds; *Voice from the Past* is a hilarious misfire, with a crushingly obvious plot 'twist', and *Hostage* features the most polystyrene of all the BBC's boulders in perhaps the series' worst ever script.

But for the most part, Series Two is the best of *Blake's 7*. Only one thing rankles about these DVDs – where is Kevin Davies' superb documentary?

GARETH ROBERTS ■

◀ *The Series Two* ***Blake's 7*** *crew. Make the most of them – they won't all live to see Series Three...*

Joseph Lidster's *On Trial* plays like the final act of a whodunnit, piecing events together some 40 years after Jason's eventual acquittal. Told through writer Kristoffa Taillor's account of the court hearing and Benny's diary extracts, the story contains some startling conspiracy theories that, if true, could change the face of Benny's adventures for ever.

An excellent trilogy.

VANESSA BISHOP

PROFESSOR BERNICE SUMMERFIELD AND THE RELICS OF JEGG-SAU

AUDIO DRAMA Big Finish | **PRICE** £10.99

PROFESSOR
BERNICE SUMMERFIELD
AND THE
RELICS OF JEGG-SAU
BIG FINISH
STARRING LISA BOWERMAN

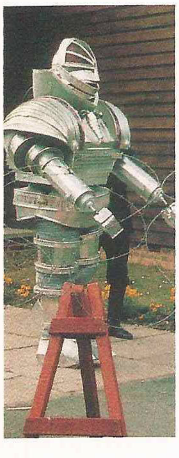
WHAT AN UNEXPECTED DELIGHT! A play written around my favourite *Doctor Who* jigsaw puzzle, Whitman's *Enemies of Doctor Who* 'Giant Robot' edition – the one that showed not just one K1 Robot but a whole army of them, opening fire on a group of space-suited soldiers. If the puzzle's picture illustrates a scene from Stephen Cole's play, it's probably one from the closing minutes, the space-suited soldiers being the cavalry Benny alerted through a 'mayday' signal and the battle, the cacophony of laser-fire and explosions the play noisily ends on.

Thankfully things begin a lot more quietly, and with shades of another reference – MGM's *Forbidden Planet*. Arriving on the wittily named former Earth colony world of 'Jegg-Sau', Professor Bernice Summerfield finds its deserted domes and dug-outs to be occupied by three figures – mineralogist Ethan Kalwell, his sugary-sweet teenage daughter and their faithful robot K103, a hulking replica of the K1 prototype from 1974's *Robot*, again voiced by Michael Kilgarriff.

Typically, all is not as it appears. Kalwell and his daughter are just too perfect and it doesn't take Benny too long to work out why. The script, though, is full of double-bluffs and surprises, including a grim new twist on the prime directive to preserve human life, and a lot of the fun comes from finding out how one destroyed robot has become an army. Cole doesn't overdo his links to the original, but does have Benny make a few affectionate comments on the robot's design, including "Now that's what I call retro," and the even better "It's so big you could fit a man inside." It's also nice to hear lilts from the original *Robot* theme worked into David Darlington's effective score.

VANESSA BISHOP

▼ *A giant robot, yesterday.*



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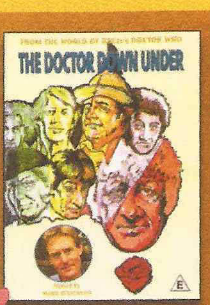

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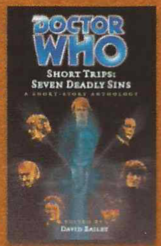

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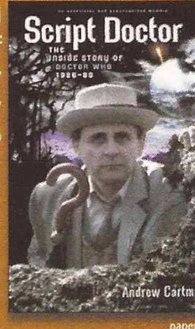

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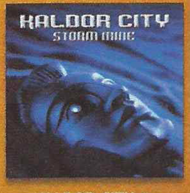

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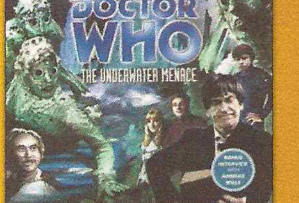

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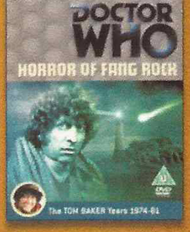

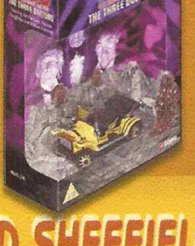

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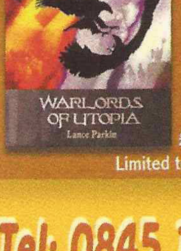

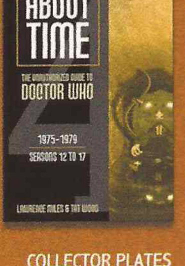

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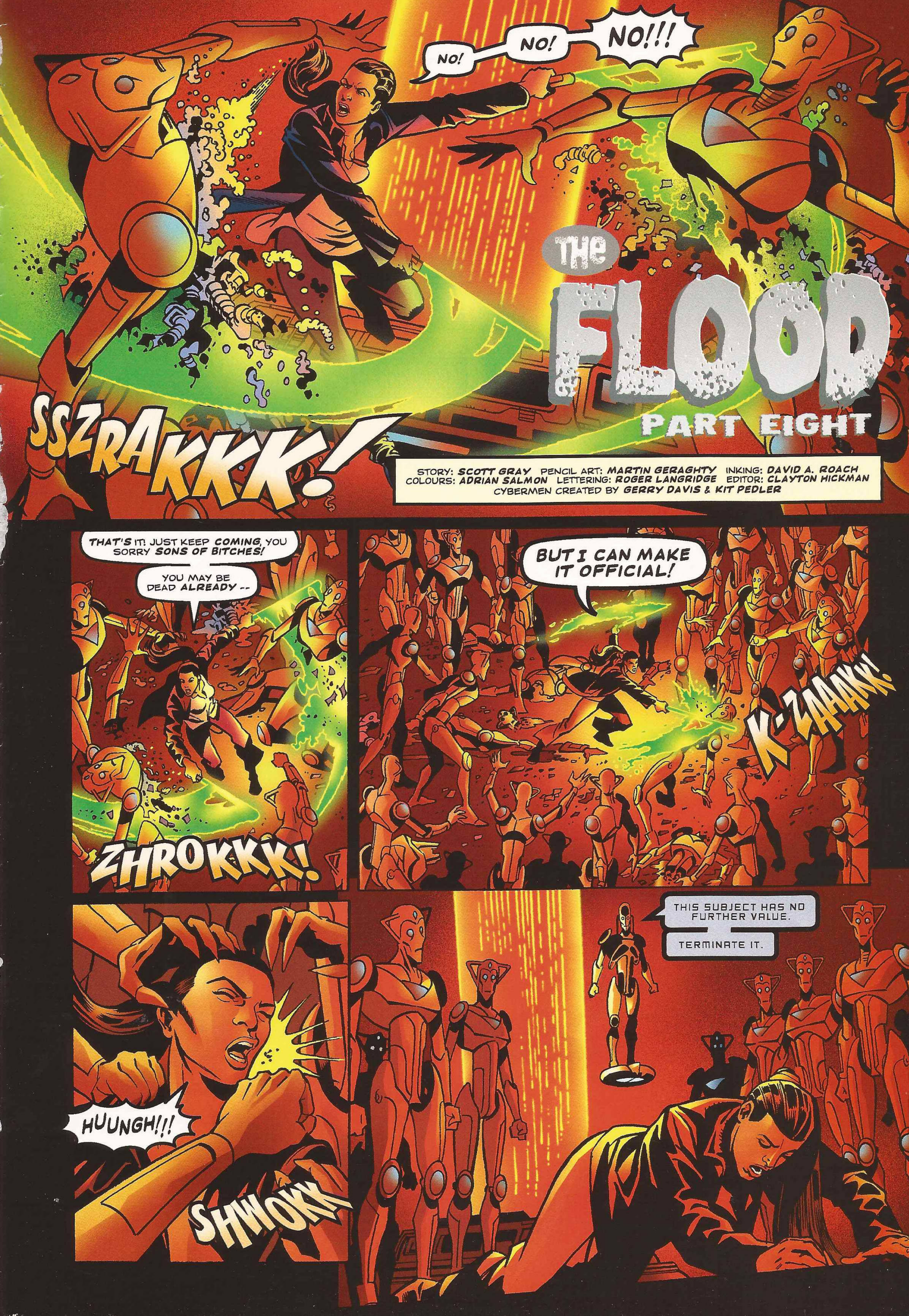
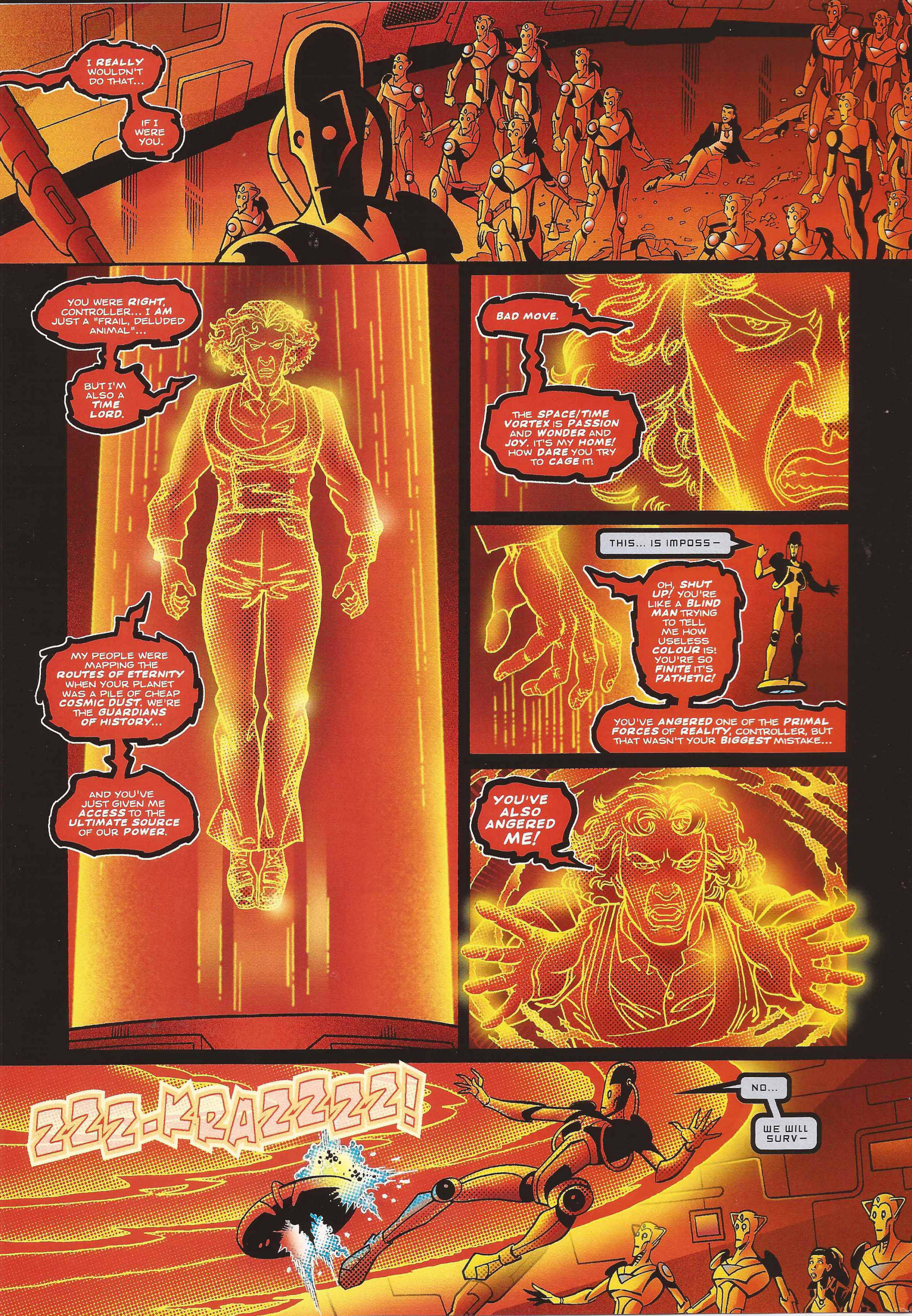
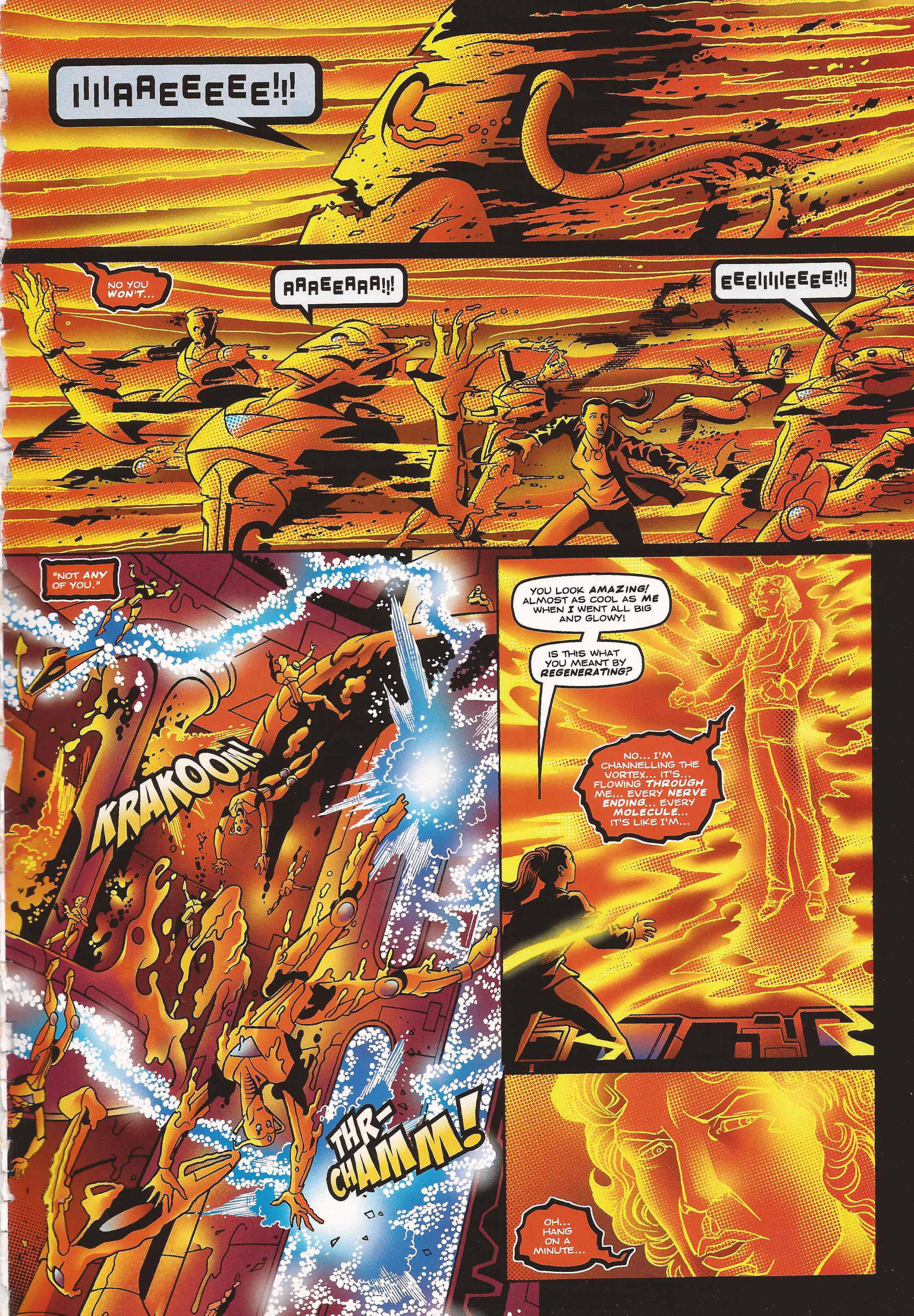
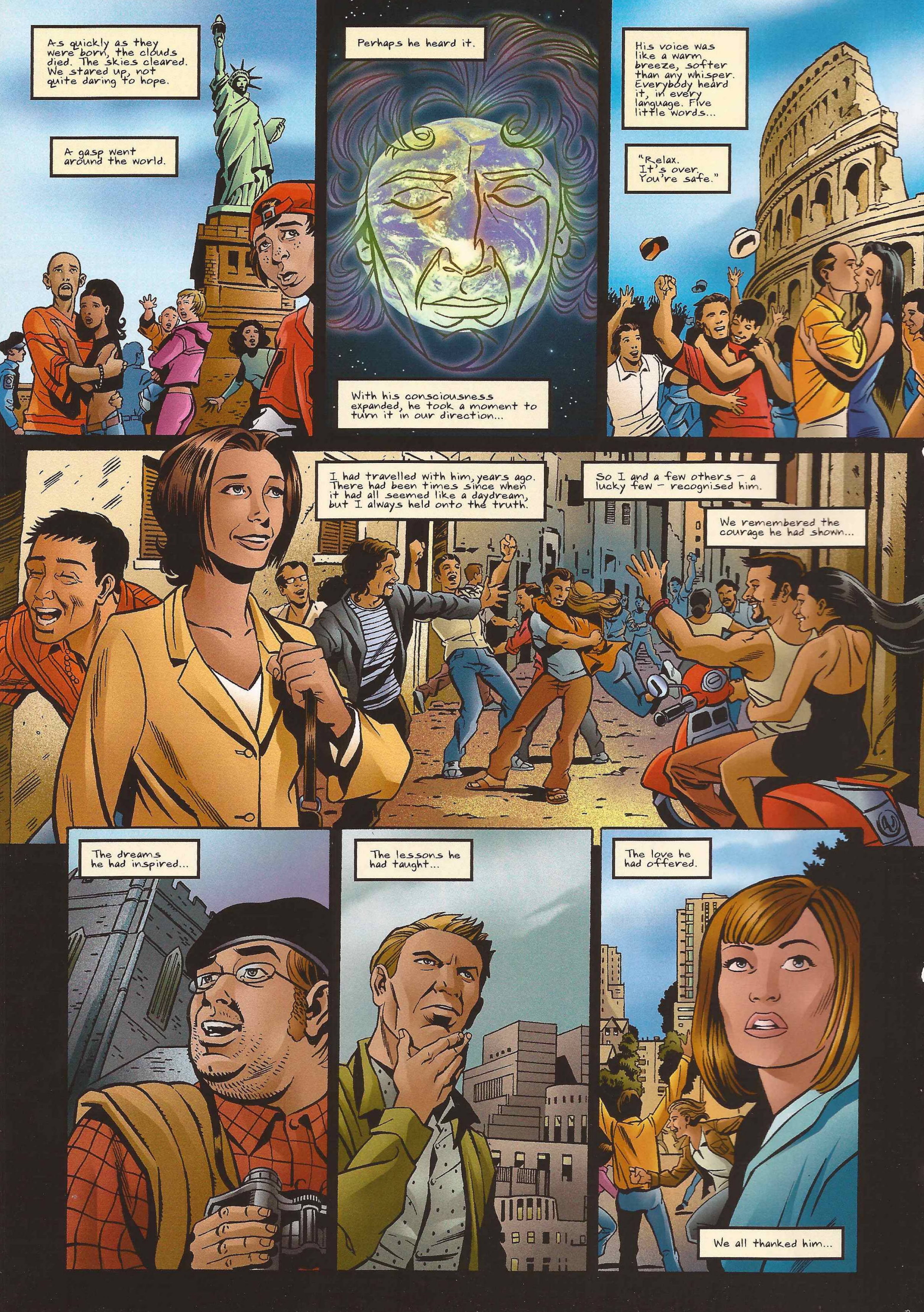
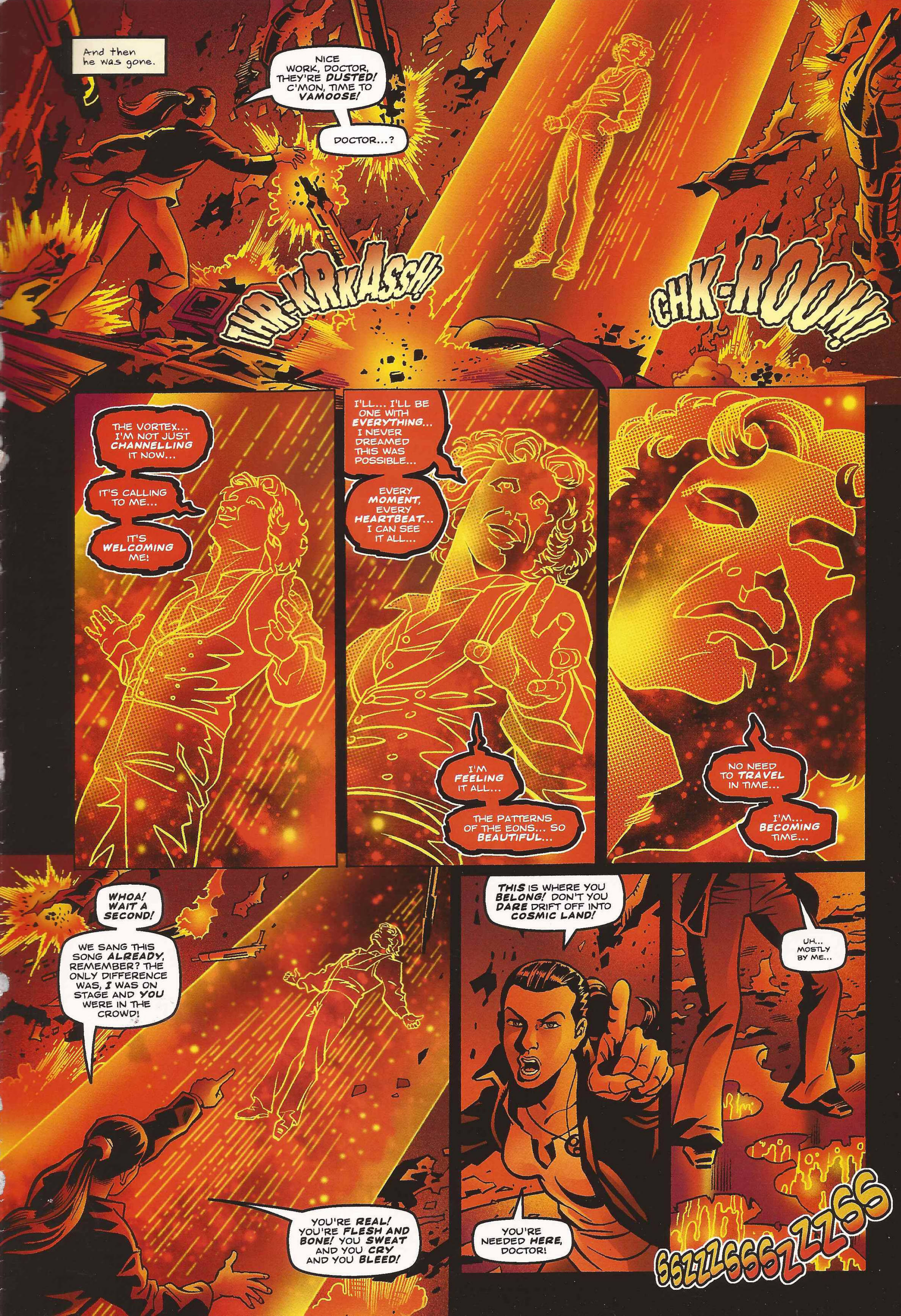
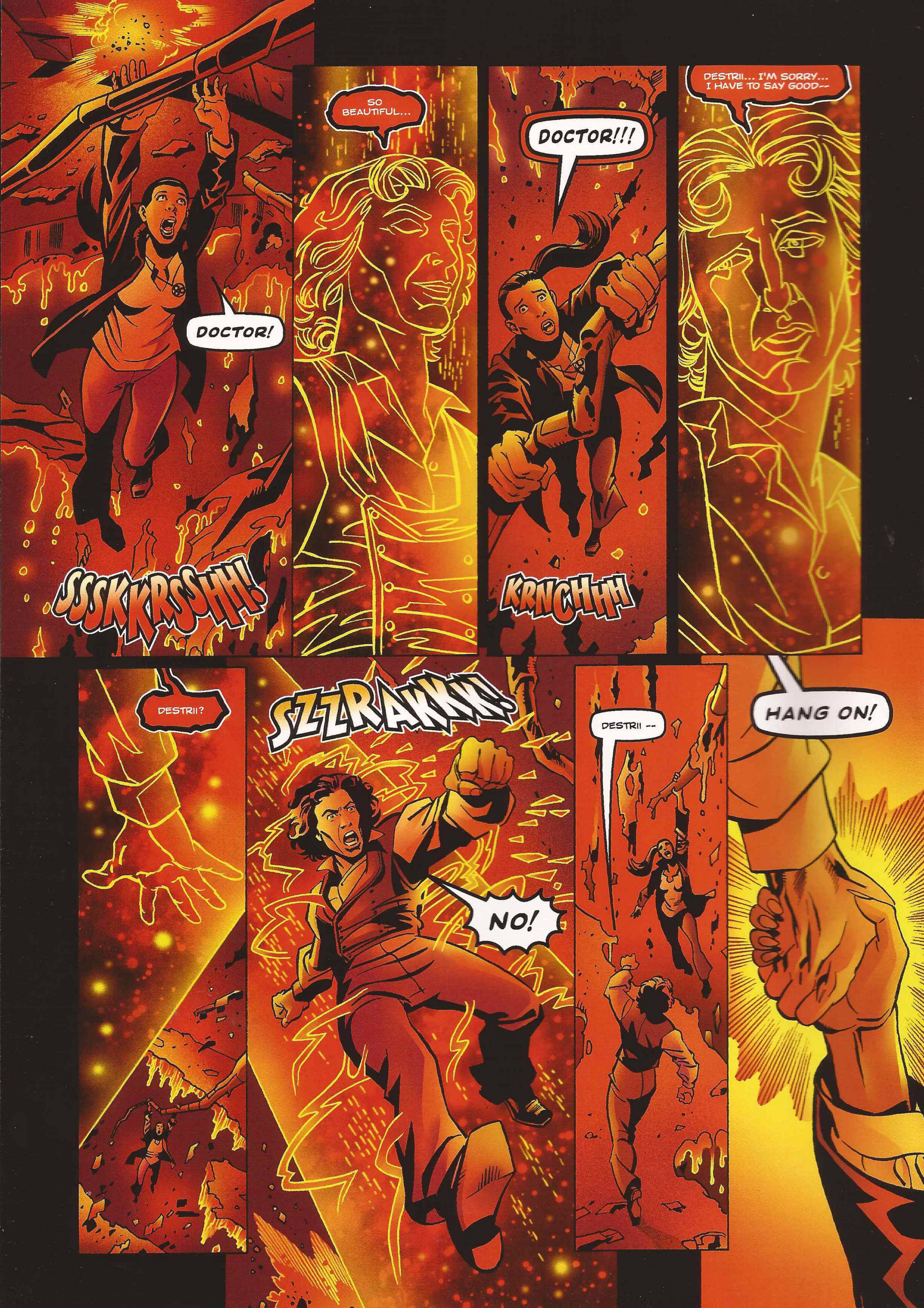

NO!
NO!
NO!!!
SSZRAKKK!
THAT'S IT! JUST KEEP COMING, YOU SORRY SONS OF BITCHES!
YOU MAY BE DEAD ALREADY --
ZHROKKK!
BUT I CAN MAKE IT OFFICIAL!
K-ZAAAK!
HUUNGH!!!
SHWOKK
THIS SUBJECT HAS NO FURTHER VALUE.
TERMINATE IT.

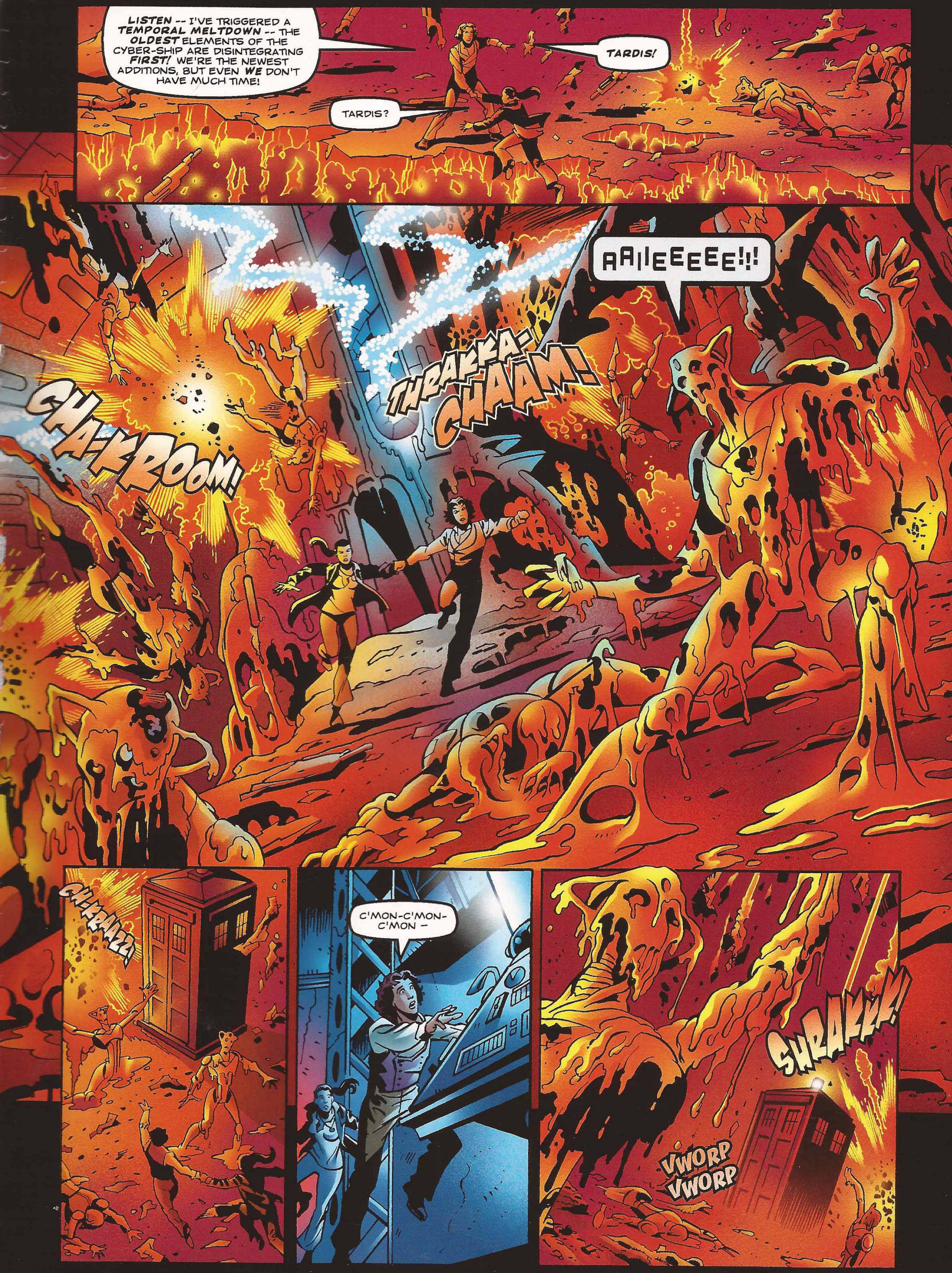

I REALLY WOULDN'T DO THAT...
IF I WERE YOU.
YOU WERE RIGHT, CONTROLLER... I AM JUST A "FRAIL, DELUDED ANIMAL"...
BUT I'M ALSO A TIME LORD.
MY PEOPLE WERE MAPPING THE ROUTES OF ETERNITY WHEN YOUR PLANET WAS A PILE OF CHEAP COSMIC DUST. WE'RE THE GUARDIANS OF HISTORY...
AND YOU'VE JUST GIVEN ME ACCESS TO THE ULTIMATE SOURCE OF OUR POWER.
BAD MOVE.
THE SPACE/TIME VORTEX IS PASSION AND WONDER AND JOY. IT'S MY HOME! HOW DARE YOU TRY TO CAGE IT!
THIS... IS IMPOSS–
OH, SHUT UP! YOU'RE LIKE A BLIND MAN TRYING TO TELL ME HOW USELESS COLOUR IS! YOU'RE SO FINITE IT'S PATHETIC!
YOU'VE ANGERED ONE OF THE PRIMAL FORCES OF REALITY, CONTROLLER, BUT THAT WASN'T YOUR BIGGEST MISTAKE...
YOU'VE ALSO ANGERED ME!
ZZZ-KRAZZZZZ!
NO...
WE WILL SURV–

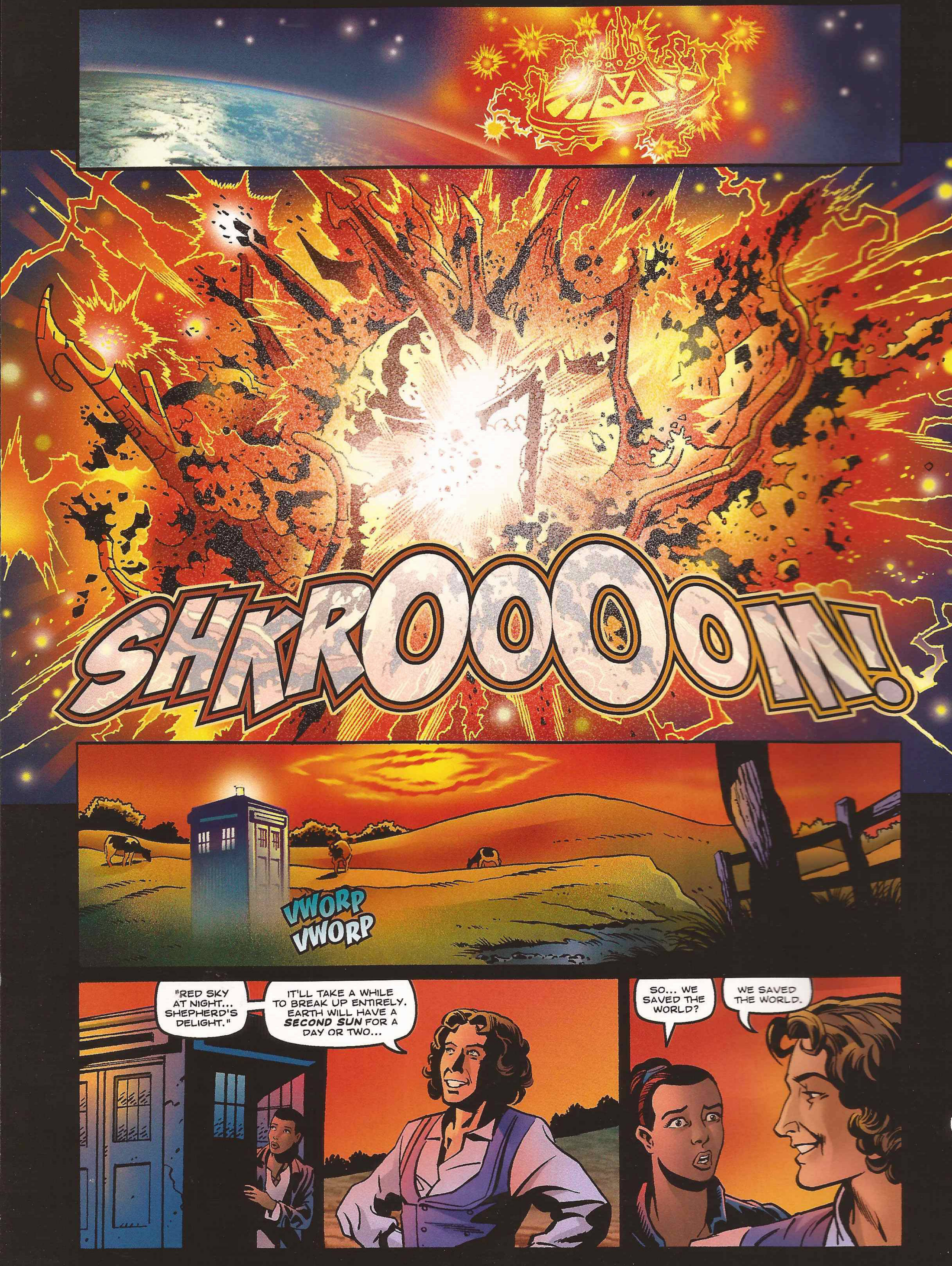

IIIIAAEEEEEE!!!
NO YOU WON'T...
AAAEEAAA!!!
EEEIIIIIEEEE!!!
"NOT ANY OF YOU."
KRAKOOM!
THR-CHAMM!
YOU LOOK AMAZING! ALMOST AS COOL AS ME WHEN I WENT ALL BIG AND GLOWY!
IS THIS WHAT YOU MEANT BY REGENERATING?
NO... I'M CHANNELLING THE VORTEX... IT'S... FLOWING THROUGH ME... EVERY NERVE ENDING... EVERY MOLECULE... IT'S LIKE I'M...
OH... HANG ON A MINUTE...

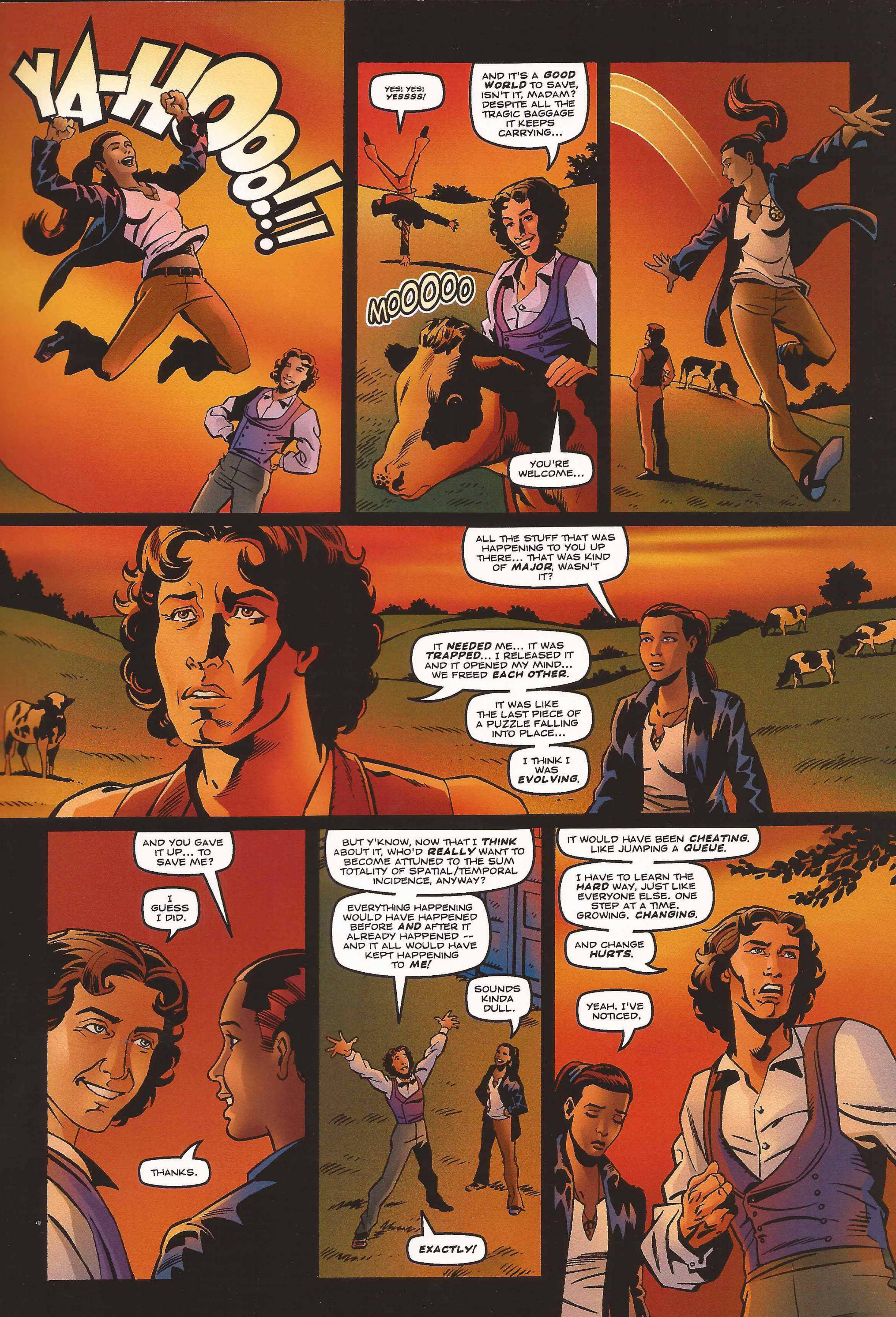

As quickly as they were born, the clouds died. The skies cleared. We stared up, not quite daring to hope.
A gasp went around the world.
Perhaps he heard it.
With his consciousness expanded, he took a moment to turn it in our direction...
His voice was like a warm breeze, softer than any whisper. Everybody heard it, in every language. Five little words...
"Relax. It's over. You're safe."
I had travelled with him, years ago. There had been times since when it had all seemed like a daydream, but I always held onto the truth.
So I and a few others – a lucky few – recognised him.
We remembered the courage he had shown...
The dreams he had inspired...
The lessons he had taught...
The love he had offered.
We all thanked him...

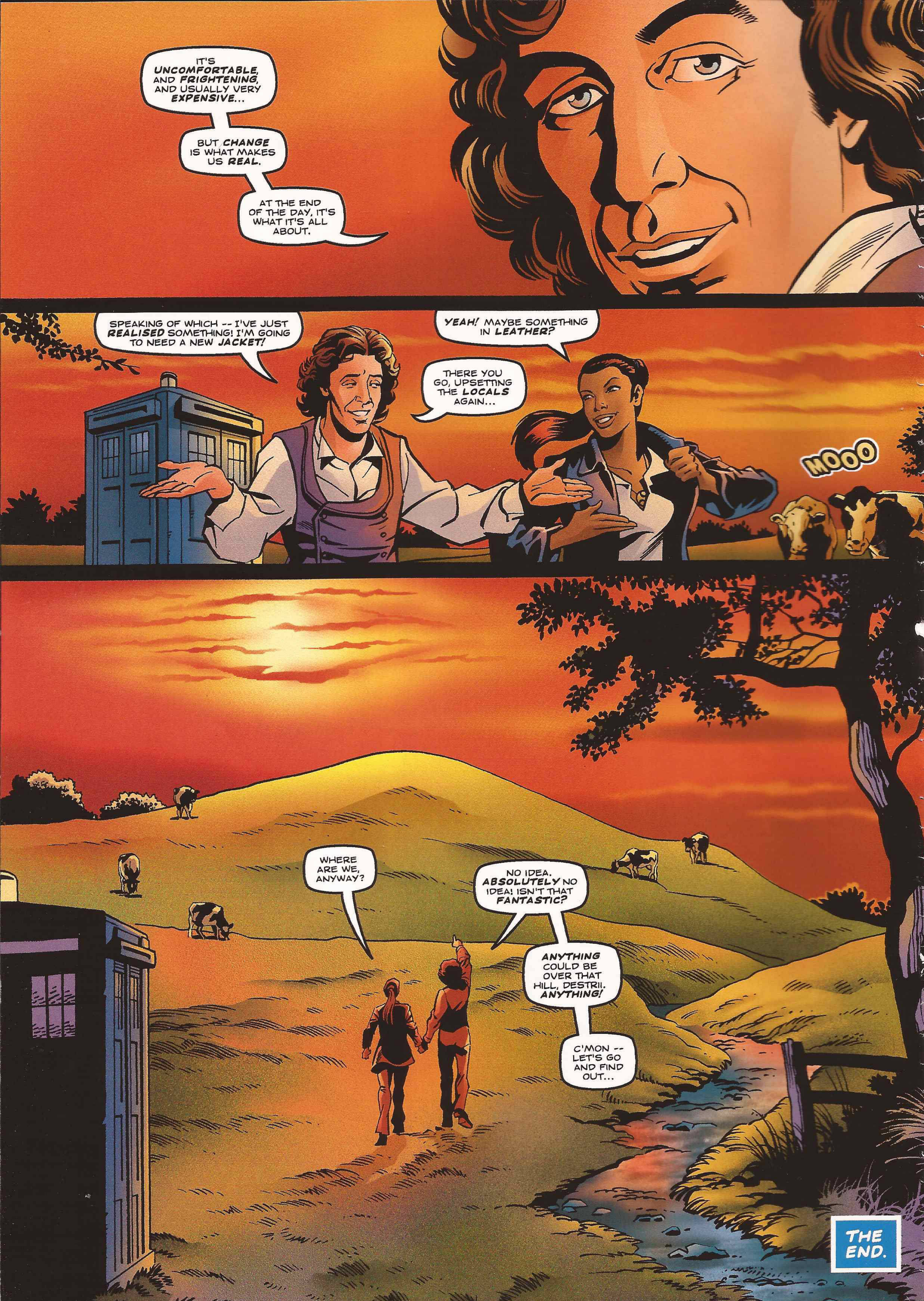

And then he was gone.
NICE WORK, DOCTOR, THEY'RE DUSTED! C'MON, TIME TO VAMOOSE!
DOCTOR...?
THR-KRKASSH!
CHK-ROOM!
THE VORTEX... I'M NOT JUST CHANNELLING IT NOW...
IT'S CALLING TO ME...
IT'S WELCOMING ME!
I'LL... I'LL BE ONE WITH EVERYTHING... I NEVER DREAMED THIS WAS POSSIBLE...
EVERY MOMENT, EVERY HEARTBEAT... I CAN SEE IT ALL...
I'M FEELING IT ALL...
THE PATTERNS OF THE EONS... SO BEAUTIFUL...
NO NEED TO TRAVEL IN TIME...
I'M... BECOMING TIME...
WHOA! WAIT A SECOND!
WE SANG THIS SONG ALREADY, REMEMBER? THE ONLY DIFFERENCE WAS, I WAS ON STAGE AND YOU WERE IN THE CROWD!
YOU'RE REAL! YOU'RE FLESH AND BONE! YOU SWEAT AND YOU CRY AND YOU BLEED!
THIS IS WHERE YOU BELONG! DON'T YOU DARE DRIFT OFF INTO COSMIC LAND!
YOU'RE NEEDED HERE, DOCTOR!
UH... MOSTLY BY ME...
SSZZZSSSZZZSS


DOCTOR!
SSSKKRSSHH!
SO BEAUTIFUL...
DOCTOR!!!
KRNCHHH
DESTRII... I'M SORRY... I HAVE TO SAY GOOD--
DESTRII?
SZZRAKKK!
NO!
DESTRII --
HANG ON!


LISTEN -- I'VE TRIGGERED A TEMPORAL MELTDOWN -- THE OLDEST ELEMENTS OF THE CYBER-SHIP ARE DISINTEGRATING FIRST! WE'RE THE NEWEST ADDITIONS, BUT EVEN WE DON'T HAVE MUCH TIME!
TARDIS!
TARDIS?
AAIIEEEEE!!!
THRAKKA-CHAAM!
CHA-KROOM!
CH-KRAAZZ!
C'MON-C'MON-C'MON –
SHRAKKK!
VWORP VWORP


SHKROOOOOM!
VWORP VWORP
"RED SKY AT NIGHT... SHEPHERD'S DELIGHT."
IT'LL TAKE A WHILE TO BREAK UP ENTIRELY. EARTH WILL HAVE A **SECOND SUN** FOR A DAY OR TWO...
SO... WE SAVED THE WORLD?
WE SAVED THE WORLD.


YA-HOOO...!!!
YES! YES! YESSSS!
AND IT'S A GOOD WORLD TO SAVE, ISN'T IT, MADAM? DESPITE ALL THE TRAGIC BAGGAGE IT KEEPS CARRYING...
MOOOOO
YOU'RE WELCOME...
ALL THE STUFF THAT WAS HAPPENING TO YOU UP THERE... THAT WAS KIND OF MAJOR, WASN'T IT?
IT NEEDED ME... IT WAS TRAPPED... I RELEASED IT AND IT OPENED MY MIND... WE FREED EACH OTHER.
IT WAS LIKE THE LAST PIECE OF A PUZZLE FALLING INTO PLACE...
I THINK I WAS EVOLVING.
AND YOU GAVE IT UP... TO SAVE ME?
I GUESS I DID.
THANKS.
BUT Y'KNOW, NOW THAT I THINK ABOUT IT, WHO'D REALLY WANT TO BECOME ATTUNED TO THE SUM TOTALITY OF SPATIAL/TEMPORAL INCIDENCE, ANYWAY?
EVERYTHING HAPPENING WOULD HAVE HAPPENED BEFORE AND AFTER IT ALREADY HAPPENED -- AND IT ALL WOULD HAVE KEPT HAPPENING TO ME!
SOUNDS KINDA DULL.
EXACTLY!
IT WOULD HAVE BEEN CHEATING. LIKE JUMPING A QUEUE.
I HAVE TO LEARN THE HARD WAY, JUST LIKE EVERYONE ELSE. ONE STEP AT A TIME. GROWING. CHANGING.
AND CHANGE HURTS.
YEAH. I'VE NOTICED.


IT'S UNCOMFORTABLE, AND FRIGHTENING, AND USUALLY VERY EXPENSIVE...
BUT CHANGE IS WHAT MAKES US REAL.
AT THE END OF THE DAY, IT'S WHAT IT'S ALL ABOUT.
SPEAKING OF WHICH -- I'VE JUST REALISED SOMETHING! I'M GOING TO NEED A NEW JACKET!
YEAH! MAYBE SOMETHING IN LEATHER?
THERE YOU GO, UPSETTING THE LOCALS AGAIN...
MOOO
WHERE ARE WE, ANYWAY?
NO IDEA. ABSOLUTELY NO IDEA! ISN'T THAT FANTASTIC?
ANYTHING COULD BE OVER THAT HILL, DESTRII. ANYTHING!
C'MON -- LET'S GO AND FIND OUT...
THE END.

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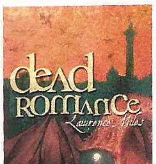

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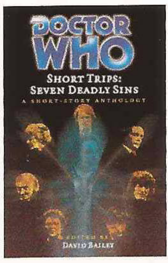

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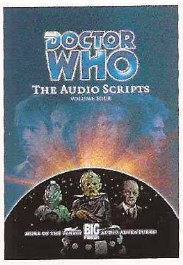

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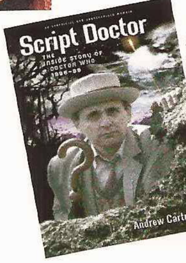

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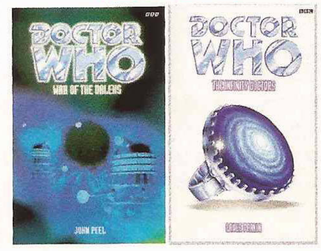

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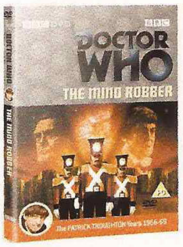

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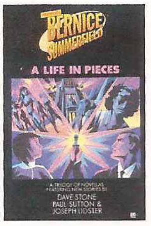

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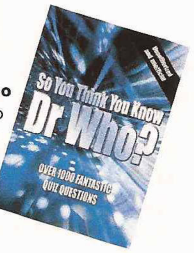

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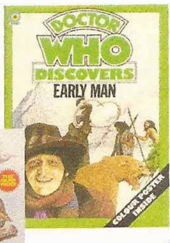

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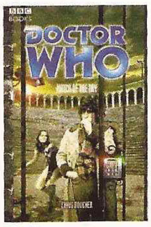

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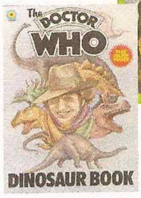

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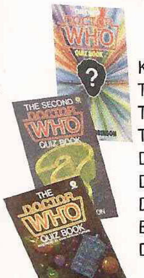

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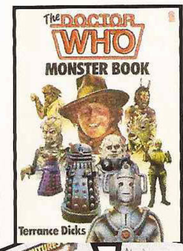

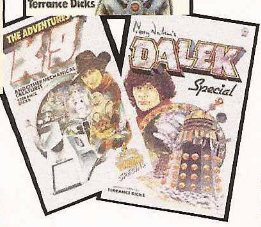

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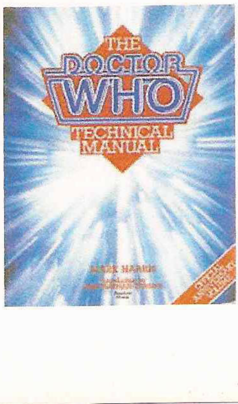

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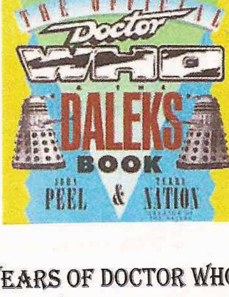

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THE RUINERS

EXECUTIVE PRODUCER **RUSSELL T DAVIES** TAKES US BEHIND THE SCENES OF THE NEW SERIES...

THIS IS A WARNING.

I think the next issue of **DWM** will cover the transmission of the first episode (I say 'think', cos here we are, in early January, with no confirmed TX date. Schedulers keep that sort of information to themselves until the last possible minute, and this is wise; twice, last month, I had Ant and Dec going through my bins). But this means that from next issue onwards, new viewers might be reading. So this is my last chance to talk to the old guard alone. To warn you.

Yes, it's that favourite subject again. Spoilers. So far, the spoiling game has been quite low-key. Gossip and rumour. The odd drunk mouth. The occasional script not particularly stolen, just left open. Good guess work. And some genuine, snide, vicious spoiling, which has nothing to do with fandom and everything to do with power. All of which I expected. And none of which worries me. Already, now the New Year has begun, BBC Publicity is relaxing its policy on the show. "Letting some air in," as they say. This started with the cover of last issue's **DWM**. Next, on January 12, we're opening up the Newport Studio and inviting selected journalists to walk on to the TARDIS set, meet a Dalek or two, watch clips, talk to FX experts and maybe even wander the corridors of Satellite Five. As a result, some of this might have filtered down to you already, before the publication of this column. You might have seen the TARDIS interior by now! Hooray! The secrecy was creating a state of tension which served only to make the whole programme tense. It's time to remove the mystique, to give you glimpses of the lovely stuff in store. To raise expectations, but at the same time, to make those expectations more realistic. (Talk of CGI makes some people imagine this show as a cross between *Lord of the Rings, Harry Potter* and *The Matrix*. A sort of *Lord Harry Matrix*, if you will. Which would be wonderful. But to afford it would mean closing BBCs Two, Three and Four!)

But that's all normal publicity stuff, with good, healthy strategies which are reviewed every week. My spoiler-worries are focused upon the Spoilers To Come, the blast of information which will reduce every message board and tavern and specialist sci-fi mag to dust. Sorry boys! You're just amateurs. Bow down before the greatest Spoilermeister of them all – the British press!

Since the return of *Doctor Who* was announced – way back in September 2003, blimey, it's like ancient history already – the tabloid and broadsheet interest in *Doctor Who* has been fascinating. But don't ever mistake interest for love. *Doctor Who* is just good copy because it has a mighty clippings library. Forty-two years of material! Every journalist loves a subject which comes with clippings; it generates an instant 2000 words. And the ancient picture library helps, too. Most newspaper photographs consist of men, in suits, walking to and fro. It's a much better page if you can print a Zarbi instead.

This might be good for the programme, it might not. But underneath the headlines, there's another danger: the TV pages. And that's the point of this article, to warn you about those TV pages, the greatest source of spoilers you will ever see. In fact, 'spoil' isn't strong enough. 'Ruin' is better. These pages will create Ruiners. Information which will ruin your enjoyment of every new episode.

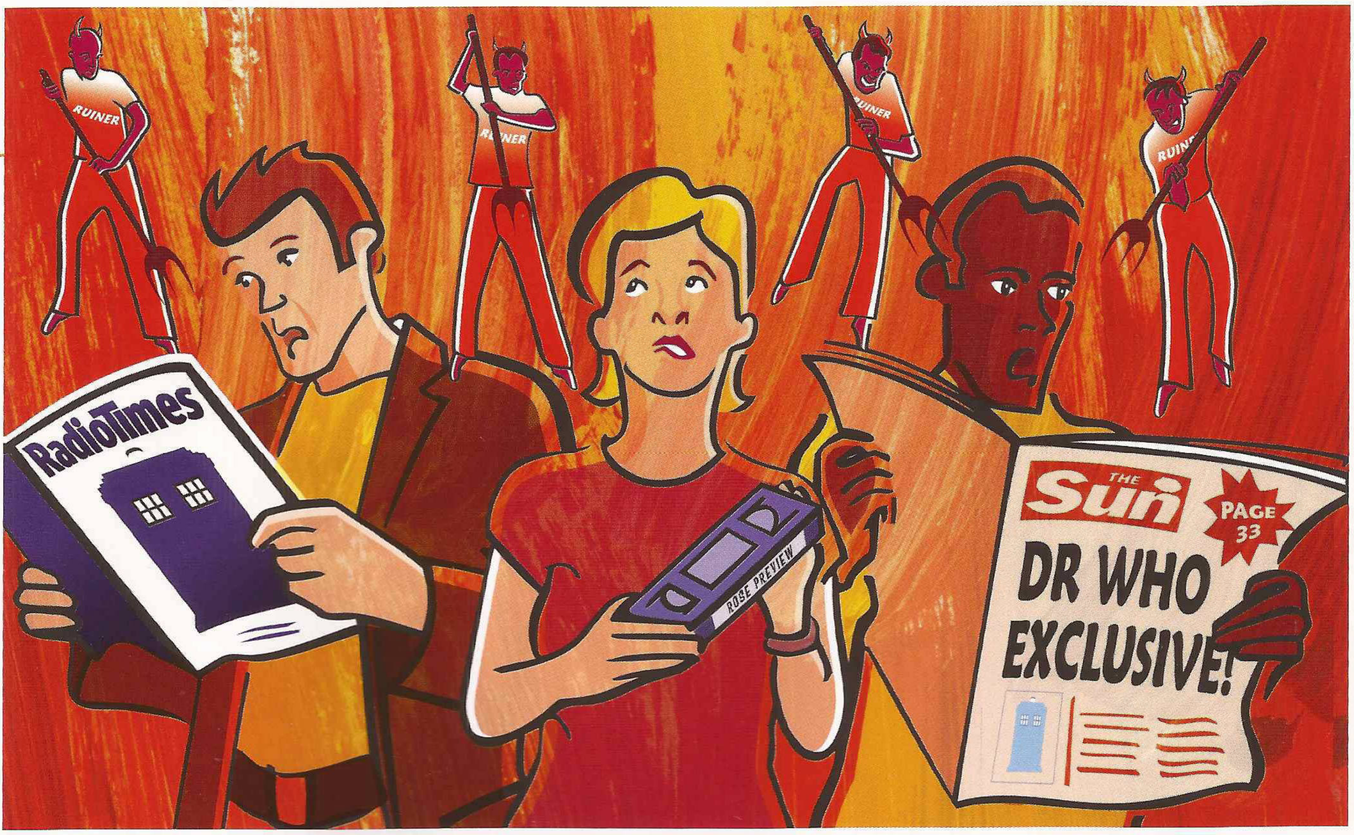
FOR PRESS PURPOSES, THE PLOT of every drama is broken down into a number of different synopses. First, you get the billings – the four-or-five-line teaser, written for listings magazines, designed to tempt you in. Now, these can be dangerous. Way back in 1997, I wrote a series called *The Grand* for ITV. And Episode 12 contained, I swear, the most marvellous plot twist. It turned out, in the last 10 minutes of the show, that innocent Fred, the footman, was actually, secretly, cleverly, the brother of Monica Jones, out to revenge himself upon his late sister's attacker. Hmm, maybe you had to be there. But honestly, it was such a clever twist! Oh, I loved it! The whole episode was built around that secret, and its revelation was delicious. Until that week's issue of the *Radio Times* came out, and the billing read, 'Fred, Monica's brother, seeks revenge.' Honestly! I could've killed 'em. In fact, I did kill them, and I'm still on the run, typing this from a hut in Bogota.

Ever since then, I've kept an eye on billings. But they're just the first stage. Every episode of every drama also comes with a full synopsis attached. So here's another danger: these synopses are always included in the Press Pack, the sheaf of information given away freely to journalists and any interested party in advance of transmission. With *Doctor Who*, these will make their way on to the internet so fast that they will break the Laws of Time and end up on a Message Board in 1993. It's possible that a full synopsis of Episode 13 will be available before Episode 1 has even seen the light of day. Given the fanatical interest in this show, I would argue that the *Doctor Who* Press Pack should not include these synopses. But at the time of writing, I can't guarantee that.

Although the Press Pack doesn't really matter, because the synopses will exist anyway. They *have* to exist, for various technical broadcast purposes. But here's a curious thing. These synopses are actually printed. In the press, in full, every week. No one in production or publicity ever seems to notice this. Honestly. No one notices! But every week, in the tabloids' free TV supplements, there's a full description of each and every new drama. And I mean, full. Printed for all the world to see. Not in the publicity sections, but on the actual listings page. Great big long chunky paragraphs, detailing 80% of the characters, settings and plot. This will happen with *Doctor Who* – not just a tease, but 80% of everything you want to know. Staring you in the face!

And if you think 80% is okay, then I haven't finished yet. Cos the last 20% is gonna be blown as well. Stand by your beds! The production team can monitor billings; we can try to keep track of synopses; but when it comes to the critics, we're just helpless bystanders – no, we are casualties – in the strange and never-commented-upon war that exists between Reviewers and Previewers.

TO SPELL IT OUT: TV PAGES ARE divided into Previews and Reviews. The Previews are the write-ups, usually in the weekend papers, printed in advance of a programme's transmission. Whereas a Review comes after transmission. Now, Reviewers are posh. A Reviewer is considered to be that most exalted of things, a Critic. But Previewers have no such kudos. They're just there to fill the pages, no photo, no byline, no prestige. No *name*. I imagine Reviewers awake in



their spacious London lofts, dictate their copy into a gold-plated Dictaphone, then go to meet Kate Moss at the Ivy, or Kate Ivy at the Moss, I don't know. But Previewers! Ah, the Previewers wake up crying, work in a *Dilbert*-type booth, and dream bitter dreams in which they finally achieve their goal, lose their prefix and become Reviewers. (Which is the stuff of dreams, because it never happens. Write a single Preview, and the Golden Gates of Criticdom are closed to you forevermore!)

But bearing in mind that spoilers equal power, then the poor Previewer has one very special weapon. A tape. A tape of this week's programme! With the plot and everything! It might even have a label or a letter saying 'please do not reveal the ending of this episode'. Oh wow!! Seriously though, it is a fact that no publicity department has the ability to stem the flow of information bleeding from Previews. Everyone wants a Preview – we want a photo, lots of text, lots of adjectives and (way down the list) it would be nice if the Previewer actually liked it. But the cost of getting this Preview is that you must be willing to sacrifice every speck, scratch and semi-colon of your plot.

The Christmas before last, ITV1 showed a lovely, strange Ken Stott drama called *Promoted to Glory*, in which a drunk found redemption by becoming a member of the Salvation Army – but in the end, this turned out to be the fantasy of a dying man. Well, I say 'in the end', but actually, if you'd read that week's Previews, then I should say 'right from the bloody beginning' because I read three Previews, two of which gave it away completely, one of which hinted so broadly that there was no choice but to guess the outcome. And then, last November, I had a drama called *Mine All Mine* on ITV1. At the end of Episode Two – literally, in the very last 30 seconds – there's a sudden shock twist where Big Claire becomes engaged to Rico Vivaldi! Well, I say, 'sudden shock twist,' when I actually mean 'the completely obvious development' since the Preview in a national newspaper had freely announced the engagement five days in advance.

"THE TV LISTINGS WILL CREATE INFORMATION WHICH COULD RUIN YOUR ENJOYMENT OF **EVERY** NEW EPISODE..."

OF COURSE, NO ONE CARES – except the poor writers, bless their unwashed selves! If the plots of *Promoted To Glory* or *Mine All Mine* are given away, then the world keeps turning. But with *Doctor Who*, there is a fanbase which cares very much indeed. A world ready to tilt off its axis! Even those craving Spoilers have no idea what's on the way; the complete and visceral gutting of plot, every single week. And we are our own worst enemies – once this information is printed in the press, it'll go straight online in a thousand inescapable forms. Believe me, this information is gonna bombard you with such ferocity that the safety and sanctity of Spoiler sections will become a fond-remembered thing of the past.

Blimey, I haven't even mentioned Preview Tapes! These are the copies of each episode sent to the press weeks in advance. Once released, it's impossible to keep track of them. Who knows what hot little hands will grab hold of those VHSs or DVDs. If whole episodes don't end up illegally available, whether online or by private networks, I'll be gobsmacked.

You see? We're all building up to some big, wonderful premiére. And wouldn't that be lovely? Honestly, just think about it, wouldn't that be special and powerful and utterly deserved, for such a wonderful show? Don't *you* deserve that? After all these years of waiting and loving and hoping. You are owed that gorgeous, spotlit, red-carpetted first night. But the cruel thing is that precisely because you are a fan, you're gonna be robbed of the one thing you deserve. You'll get the whole thing, but not as a whole. You'll get bits. Lots and lots of bits. Downloads and emails and paragraphs and adjectives and photos and screengrabs and files and torn-out-pages and moments, oh those awful moments, standing in WHSmith reading an unpaid-for copy of a paper you'd never normally touch, oh, and you know you shouldn't read this next vital giveaway sentence but you can't stop and your eyes flick on and oh, oh, oh, too late, too late...

No first night, no thrill, no rush, just a chain of little, spiky, slightly dull moments. This is inevitable. It's unstoppable. It might even be fun for some of you. But I'll tell you what it's not. It's not drama.

You've been warned! The Ruiners are coming. The pages of **DWM** will be kept safe, but apart from that, you're on your own now. Good luck! ■

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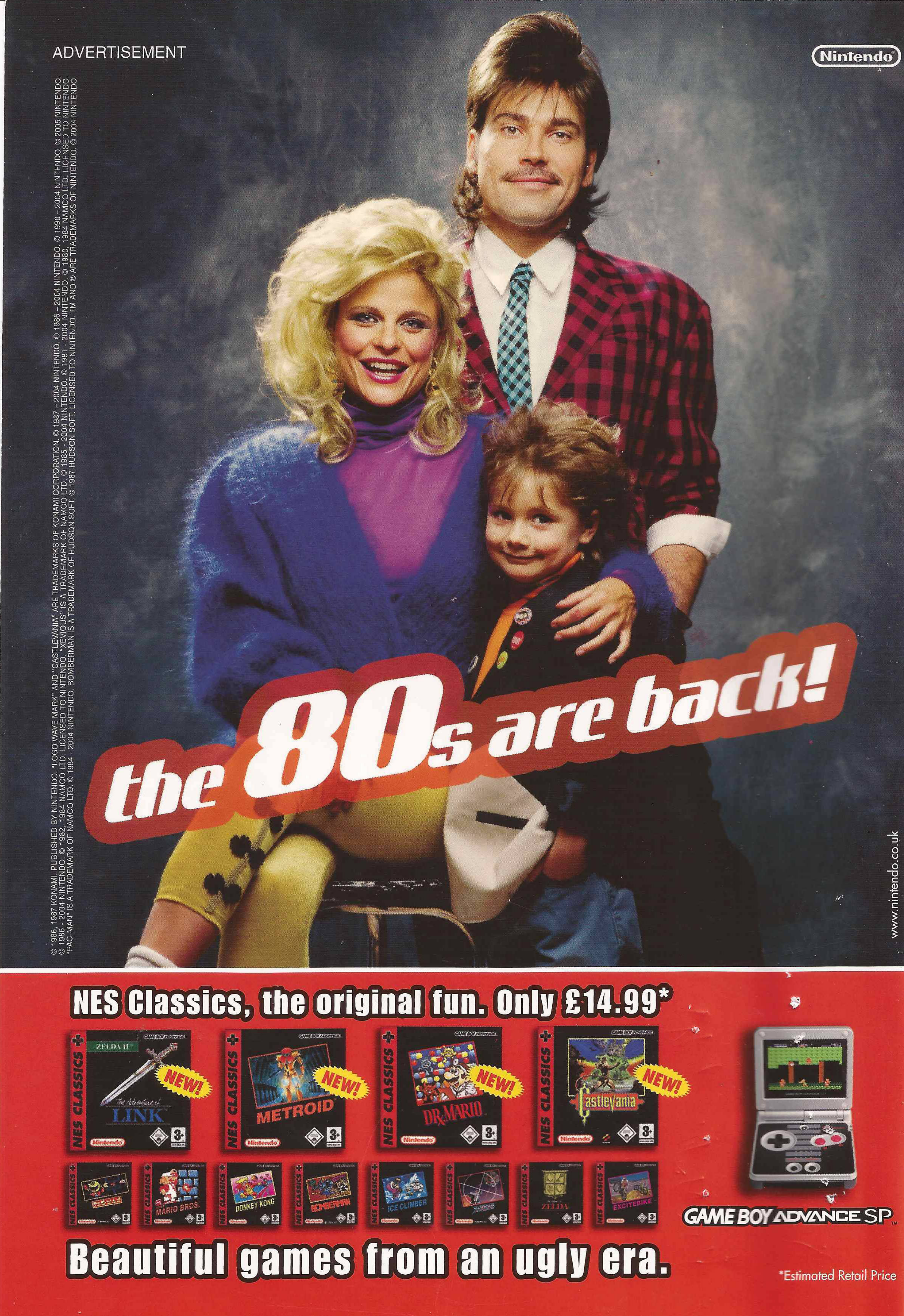

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